

CARGO CULT

DIY PUNK ZINE ISSUE 2 50p



A BENEFIT FOR LAGER

(EXPLANATION INSIDE...)

**BLASPHEMY!!
ANARCHY!!
INSURRECTION!!
BOOZE!!
AND THE USUAL
REVIEWS AND
BULLSHIT**

+ INTERVIEWS WITH....

**PUGET
SOUND**

**Blyth
Power**

CARGO CULT

Welcome to Cargo Cult issue two. I thought I'd start this one predictably with a few thoughts about the millennium. Well, Cliff Richard to be precise. Didn't his 'Millennium Prayer' just make you sick? I've got a personal aversion to the lord's prayer stemming from my first day at school, when we were taught it. My parents had divorced soon before and there I was sitting in a big hall with a scary teacher telling me to chant something which began with the words 'Our father who art in heaven'. The antiquated grammar threw me a bit but after a little thought I worked out that she was telling me to say that my dad was dead, which was a bit traumatic considering the whole divorce scenario, so in true that four-year-old style I burst into tears. This of course haunted the early days of my school life as most of the other kids knew exactly what it was about so they took the piss out of me a lot. So, as you can tell I have a special dislike of the lord's bloody prayer. Incidentally, at about the same time, before I could do grown-up stuff like spelling, I was convinced that Jesus was actually pronounced 'cheezers' as in the cheap crisps you used to get, which also caused some upset when I realised my error. I don't have any problem with 'Auld Lang Syne' other than not knowing the words, but for St. Cliff to market that dreadful hybrid mutant song as summing up something deep about the millennium... well all I can say is that when he's dead, I hope someone digs him up.

I reckon Westlife summed up Britain at the turn of the millennium much better. Mindless manufactured shite with nothing useful to offer anyone. That's a lot closer to the state of the world these days... Anyway as a sort of Cliff tribute I thought I'd re-record his 'Millennium Prayer'. I decided to sing it into my friend Juliet's computer, which has one of those dictation things that learns your voice so you could write letters if you had no hands. Thing is that while its trained to recognise her Surrey accent, it has no idea what to make of my dulcet Northern tones, so it sort of makes up the bits it can't understand. Ideally it would be set to something akin to 'South of Heaven' by Slayer, or the song 'Black Sabbath' as they are both more fitting than 'Auld Lang Syne'.....

Or father Phil Larder of her or Lord be lying there like in and killed by will bitterly all life as it isn't a crisis took part really broke of figures or trust bosses are as we forgive loss food tribes bust it installs will lie in a second poll and glory rarer armour

(This honestly is what came up on screen when I sang the lords prayer. I am not joking.)

If you want to write to me for any reason, particularly if you want to send me any amusing hate-mail or give me loads of free records and booze, send an SAE to:

CHIPPY, c/o CORNERSTONE RESOURCE CENTRE,
16 SHOLEBROKE AVENUE, LEEDS, LS7 3HB

I can do copies of issue one for 40p each if you're desperate enough and I'll do free copies to prisoners. Any trades are most welcome of course.



100% RECYCLED APART FROM
THE BITS THAT AREN'T

Thanks to... Ces, Andy, Puget Sound, Joseph Porter, Jessie & Shaz.

PUGET SOUND

Puget Sound are a ska-punk band from Dublin who recently moved to Leeds and have made quite a mark. This interview took place round at their house while we were waiting in vain for 'The League of Gentlemen' to come on TV....

Chippie: Introduce yourselves. What do you all do in the band?

Owensie: Owensie... guitar and vocals.

Ror: Ror... drums and backing vocals.

Jon: Jon... ~~drums~~ BASS

C: Where's the name come from?

O: Do you want the long version or the short version?

C: The long version to pad it out then I can edit it...

R: Er... it was in a Nirvana song. We were all into Nirvana. We were all grunge kids. We all wore baggy trousers and combats. I still do but so what... We just stung it out of the lyrics of a Nirvana song because we were really unoriginal then we started doing gigs and all and we just really got too lazy to change it. But it ends up that its really good and PC because there was a big Indian protest at Puget Sound. There's meant to have been UFO sightings at Puget Sound.

O: And there's a nuclear submarine base in Puget Sound... but at least we're honest...

C: Whereabouts is it...

R: It's in America between Seattle and Canada somewhere.

C: What's the Dublin like?

R: It's alright.

J: Its good and its not at the moment but its getting better.

O: It was atrocious for a good while but it's really starting to pick up again now.

J: Well a few years ago it was brilliant, then it started to go downhill 'cause the venues started to go.

C: Is that just 'cause Ireland's getting posh?

J: Yeah, basically no punks allowed.

O: About three or four years ago when we were getting into it there was a handful of venues to go to and there was always plenty of gigs happening then Dublin turned into a bit of a boomtown. People could afford not have bands in their pubs to get punters in so every place went over-21s and dress codes etc so we basically got squashed out of the city and that was the end of it. But it's starting to come back. You get a lot more people getting involved in it now, organising gigs and stuff like that so its starting to pick up again so give it another year or so and it might be back. Not in full swing but its on the mend definitely.

R: Like its good that it happens at the same time, just all the people that are into punk for the trendy factor, they're all just wriggled out of it. Because if there's nothing happening to keep them punk, they all just fuck off.

O: One of the good things to come out of it was once the scene died it filtered out all the shit people.

J: There's a lot more togetherness as well.

R: Unity.

J: Less people, more togetherness.

O: Yeah, true. A proper community, smaller and closer together.

R: Instead of this image of punks hating skinheads and shit like that. Everyone's counted for the person they are.

C: There's always that thing in punk where there's some people into the idea of attracting more people, then the other side is the elitist thing. Maybe the way to go is somewhere in between.

O: The elitist element was completely taken out of it once the scene died as well. People realising that everyone's in the same boat and no-one's cooler than anyone else. Anyone in Dublin now who thinks that is just laughed at by everyone in the scene.

C: I've noticed this loads in the British punk scene, where you get hardcore kids won't go to punk gigs, punks won't go to straightedge gigs and stuff like that.

R: We were kind of confused when we came over here because its like there's punk, but within punk there's straightedge, hardcore, ska and emo and all this shit, but in Ireland if you're in a punk band, they all play together. Straightedge bands play with drinking bands.

O: We all get along really well with the straightedge lads as well. Good laugh them. We get up and dance when they're playing at gigs and they don't mind us fucking getting off our faces dancing with them. They think its great and vice versa.

C: I mean, I think that's the way to go 'cause it really pisses me off sometimes. You get some real cliquy-ness over here.

R: Some fucking wankers alright.

C: What have thought since moving to Leeds? How have you looked at the British punk scene?

O: Well the thing about the British scene is there's a scene in London which is completely alien to the scene in Leeds, and Bradford is a really small scene, closely knit together but it's a really strong scene there as well. I think probably Bradford is the closest scene I've seen so far on the same kind of similarities with Dublin that its so small but still there's a kind of strength in it. It was great coming over here.

J: Loads more gigs to go to and choose from.

O: Just to have your choice of gigs to go to every night as opposed to...

J: We barely asked for any fucking gigs to go to. We just got them handed to us on a plate. It's kind of nice.

R: When you're living in Dublin there's no possibility of there being a squat in Dublin basically, so you have that image in your head of a squat being fucking rats running round the place and fellas banging up in the corner and all, but like you come over and see you can have some place like 38 that's lovely (a big squat in Chapeltown)

O: Until they get evicted...

C: Is there not much of a squatting thing then?

J: Nothing. There's none. The land's too much value and you'd get fucked out the minute you moved in basically.

PUGET SOUND

O: Even where I grew up, which was basically a fifty-year-old council estate where you kind of pay off every week. My granny owns now and because it's near the city centre, to sell it you might get eighty grand for it. Any houses like that even around our area, most houses like that they get bought out, they just get knocked down or stripped out and redone inside. The price of property is just ridiculous. The bloke we used to do gigs with when we were in school, he lived round the corner from me on the main road and his house went for over a quarter of a million. So if there's an empty building someone's going to buy it straight away and make their money out of it. When we were a lot younger there was squats but it was squatting in the sense of empty buildings full of filth. One of our mates, he was living in one and it got burnt out by vigilantes.

C: **Lovely. Fucking hell...**

O: There was no electricity and I don't think there was any running water or anything like that.

C: **Fucking hell...**

R: In Dublin though, there's still that...like over here you can have fucking any haircut and it doesn't really matter.

J: You might get the odd slag but...

R: In Dublin fucking people really hate you for having a haircut like that or wearing the clothes you're wearing. Walking down the road getting loads of abuse off scumbags and all. But over here it's like...

J: Seventh heaven!

C: **That's what it was like where I come from, bigoted as fuck. That sort of mentality where if you're not wearing today's fashion you just get gobbled on and called a total hippy wanker.**

O: That's the thing about that. If someone calls you a punk, you say like "Yes, I'm a punk!"

C: **Yeah, after all these years someone might have learned the difference...Tell us a bit about the seven inch then....**

J: We recorded it in Sonic with Paul Thomas.

R: He did Striknein DC and a load....

J: A U2 album or something.

C: **A U2 album?!**

J: He was the engineer on 'Boy' or 'October' or something

R: He did two or three of them, then he did one of the Corrs albums.

C: **Then he did you. Has he come down a bit in the world lately?**

R: He was a resident in this big posh studio and we were playing gigs with this band Striknein DC and he was talking to one of them and saying that if we wanted to record to go to him because he liked our stuff.

O: He was a top bloke to record with because especially if you're in a big recording studio and you're not too big up on the technical words, he really just gives it to you totally in layman's terms what kind of sound you're after. He's got a good descriptive kind of way of telling you

R: If you give him a sound he'll just get it for you straight away.

J: And we got him stoned for about the first time in ten years.

O: We recorded it nearly a year ago now and released it April last year on Rise Above Records.

J: Liam, another mate of ours offered to do it. He was starting up a label....

R: Every band over here has a fucking seven inch out no matter how good or shit they are. It's like fucking hard to get released in Ireland. There's one record label, maybe two.

J: That's to do with the size again.

C: **I was dead impressed. I thought it was really good.**

R: It got mixed reviews. Most of them have been good but some of them...

J: Good for a first seven inch.

C: **What were the bad reviews saying? What was the criticisms?**

R: Less punk rock dogma bullshit, more political fucking something or other. I don't know.

J: Some didn't like the cover but they liked the tunes.

R: That was Maximum Rock 'n' Roll. They gave us a really good review. They said we were the only band since Operation Ivy that can play ska-punk properly! They're comparing us to the Clash and Culture Shock!

"Six bands in history have been able to do this, the Clash, Bad Brains and now Puget Sound!"

J: Making us sound like fucking rock stars.

O: Liam's getting all these letters sent to him saying, "Give us a copy of this fucking record!"

C: **You'd cum in your pants at a review like that....Tell us a bit about gigs. What are gigs like in Ireland?**

R: They're fucking punk rock. You don't know what punk rock is until you come to Ireland.

C: **What's the differences?**

J: Everyone knows each other and they just give it loads.

R: At this stage, everyone goes to whatever gig is on. By the end of the night, if you're playing last, everyone will be shitfaced and jumping around like fucking bleeding idiots giving it loads, and you're just pissed out of your face as well having great fun. But if you're playing first you're having a horrible time.

O: That's always the way. I reckon if you didn't know anything about the Dublin scene, you went over there for the weekend and there was a gig on, you'd come back to England saying, "Fucking hell that's just amazing!". Gigs at the moment, they'll happen like every two or three weeks or whatever but fucking hell you end up with about a hundred and fifty people in the place jumping about, which is really good.

C: **I suppose if there's less gigs you're going to get people putting far more energy into it.**

R: There's not really that many punks in Ireland, it's just that everyone comes out of the woodwork for gigs. It'll be what it's like in Germany or some big scene, like a regular gig, but not regular.

C: **What's the links with punk and political stuff like in Ireland. In Leeds you've got the direct action**

thing and the punk scene and there's quite a crossover. Do you that much in Ireland?

R: Well bands will be singing political stuff and all but there's no sabbing or anything.

J: Well there is, it's just not very big at all.

O: There is a sab group but there's not that many of them, and there's a kind of lack of experience and stuff like that as well.

R: Nothing like Earth First. The Socialist Workers party is as close as you'd get.

C: **Kick them out of Dublin while you've got the chance...**

J: There's a lot of songs about just how shit Dublin is, the way the punk scene is going down.

O: I suppose when it was a bit bigger a few years ago it was still a fairly old fashioned kind of punk scene.

Heavy drinking, fights....

R: People were afraid to come to punk gigs then!

O: I'd never gone sabbing or done any sort of serious actions like that before I came to Leeds. I'm hoping to organise it when I get back, set something up, but there was just never that element in it. I think it got left behind when the scene got killed. There was a sort of anarchist bookstore before called The Garden of Delight but that closed down. That wasn't really very successful anyway.

R: There's no bands going round singing 'meat is murder'. No one in Ireland is into the preachy thing.

J: Just what's going on around them at the time.

R: Singing more about things that people can relate to, Dublin style, rather than preaching on about shit they don't know about.

O: I think it's all to do with the fact that it's an inner city scene. It only looks so far. It's just about your life in Dublin city, and there's fucking plenty to write about in that.

R: There's no fucking scumbags in Leeds. Well there's some...

J: Every second fucker in Ireland is a scumbag. Track suit wearing blokes...

C: **There's fucking plenty of them in Leeds.**

O: But go to Dublin. Even the fucking junkies are a pushover here.

R: They start screaming and shouting at you in Dublin, fucking chasing you down the road and that...

C: **What about the DIY thing. How important do you think that is?**

O: It's the only way to run it really. If you're keeping it DIY it means your gigs are going to be cheap to get in. If you stop playing DIY gigs and you end up playing the venues, you end up with bouncers on your doors turning away people that want to see you 'cause they haven't got their fucking 18s ID or they're too drunk.

R: I think you can stray away from the DIY thing and it's not completely necessary once you have people you're working with that are completely straightforward. Like if you're playing in a big venue, but you've got proper people booking your gigs and stuff and you don't have to have bouncers on the door, then it can be okay.

C: **But it doesn't really happen like that.**

R: But it doesn't have to be completely Active-Minds-50p-a-record. Nothing the matter with DIY, though.

O: If you want to be a punk band you should never aim to make any sort of capital out of it. Well you probably won't anyway. One problem with DIY is that people that put their heart and soul into it don't end up breaking even and they always seem to lose money.

R: Everyone seems to think there's some terrible problem with making money. I reckon if someone's putting on gigs and doing all this shit fucking twelve hours a day and fucking working their balls off and they're not working....you know the way you can't be on the scratcher for long periods of time over here....what's the matter with him feeding his kids like.

O: As long as it's a modest earning and you're not getting a car out of it or anything.

C: **As long as you don't appear on a 'Fuck EMI' compilation, then sign to EMI...**

R: Who were they?

C: **Chumbawamba.**

R: Are Chumbawamba from Leeds. They're fucking wankers, Jesus Christ! Do any of them live round here? Pricks.

O: The most we've ever made out of a gig over here is twenty quid. We've been doing more or less nothing but benefit gigs.

R: Trying to get rid of the thing where it costs us to do gigs. That's really fucking annoying. We've done that for three years or something.

C: **Any last words?**

J: If you want to donate any money for no reason 'cause we're all really poor...

O: Send money for the Puget Sound council tax relief, 'cause we're in a spot of bother with that at the moment

J: And the TV licence and the water bill...

O: If people are looking to go over to Ireland for gigs or just to stay for a while, write to us and we'll give you addresses of good people to stay with, what kind of places to go to, who'll look after you.

Write to: **Puget Sound, c/o Cornerstone Resource Centre, 16 Sholebroke Avenue, Leeds, LS7 3HB**

Or e-mail: **PUGET18@HOTMAIL.COM**

For the seven inch, write to: **Rise Above Records, 3 Hillcrest Walk, Lucan, Co. Dublin, Ireland**

BANDS WANTED

For compilations.

Send songs with lyrics and artwork to:

Thomas, 130b North King Street, Dublin 7, Ireland

'LIBERTY OR DEATH!'

Nestor Makhno

Makhno was born in Gulyai-Polye in the Ukraine in 1889 into a peasant family and worked as a farm labourer and in a foundry, joining an anarchist group at the age of seventeen. At the age of nineteen, he was tried in connection with the killing of a local policeman and sentenced to life imprisonment in Moscow, only escaping hanging because of his age. While inside he met an anarchist named Arshinov who taught him much about anarchism and was to be a long-term friend.

In 1917, Russia once again erupted into revolution and in February, during the first wave of revolt, the prisons were opened and Makhno was among those freed. From Moscow he returned to his home village and set about helping to organise the local soviet. In addition he set up, in August 1917, an armed peasant militia who liberated the estates of the local gentry and distributed the land among other peasants.

However, by spring 1918, Russia had been defeated in the First World War and had signed the treaty of Brest-Litovsk with Germany, which gave large areas of land, including the Ukraine to Germany and Austria. Makhno's partisans were unable to resist the German and Austrian troops, so he was forced to flee, making his way to Moscow. Here he met the famous anarchist Kropotkin and also met Lenin, who at this stage was still willing to tolerate anarchists while they were of use to him.

In July 1918, Makhno returned again to Gulyai-Polye, which was now occupied by Austrian troops aided by Ukrainian collaborators. Makhno now embarked on the struggles for which he has become legendary. He grouped together the many guerrilla bands and armed peasants into an anarchist militia and began fighting back against the occupying Austrians. They were aided by villagers and specialised in surprise attacks. They would infiltrate their enemies in stolen uniforms and open fire among them, on one occasion disguising themselves as a wedding procession and attacking an enemy headquarters. When in trouble, the Makhnovists would bury their weapons and return to work in the fields.

When the First World War ended, the occupation of the Ukraine ceased and Makhno turned against the Ukrainian nationalists after having captured Austrian arms. For the first months of 1919, Makhno's area of the Ukraine was free of authority and the lull in fighting was used to organise a libertarian society. There were problems, though,

especially where defending their land was concerned and the Insurgent Army of the Ukraine, as they were now known had to rely on a certain level of military discipline and conscription to safeguard their gains. This is one of the biggest criticisms of Makhno, but while his forces were organised on the strict lines of the native Cossacks, most officers were elected and all were peasants or workers.

At this time, civil war was brewing in Russia, with the Bolshevik Red Army facing threats from the White Armies of the Bolshevik's enemies, the old Russian hierarchy and foreign forces. While the Makhnovists had no time for either, they worked alongside the Red Army to defeat the Whites in a strained alliance. The Bolsheviks by this stage could not tolerate the anarchism of the Makhnovists and had begun to reveal their true despotic colours and the press began to attack the Insurgent Army as 'bandits'. Two Bolshevik secret police agents were shot after being caught trying to assassinate Makhno and things finally broke down when the Makhnovists invited Red Army delegates to their fourth regional congress. Trotsky was infuriated and on June 4th he sent the Red Army to Gulyai-Polye to destroy the agricultural communes and a few days later, Denikin's White forces arrived and finished the job. Makhno and his people had been sold out and attacked from all sides because their attempts to set up a libertarian society had scared his adversaries so much.

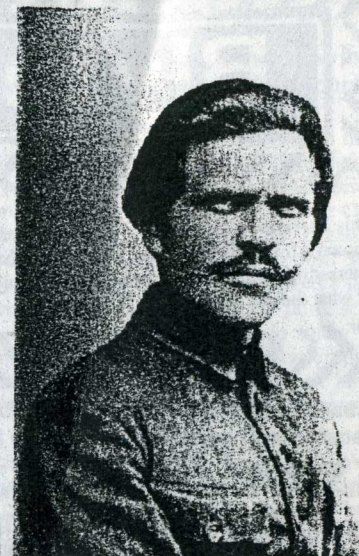
Recommended reading:

History of the Makhnovist Movement by P. Arshinov (Freedom Press)

Memories of a Makhnovist Partisan and My Visit to the Kremlin pamphlets (Kate Sharpley Library)

These are all available via: AK Press, PO Box 12766 Edinburgh EH8 9YE

The alliance with the Red Army was resumed in the late summer of 1919 when the White Army made huge advances into Russia, nearing Moscow. Makhno's forces managed to push them out of the Ukraine by September, cutting their supply lines and helping to save the Bolsheviks. However, at the end of that year, the Insurgent Army were ordered to transfer to the Polish Front by the Red Army, a tactic meant to open their lands to the Red Army after Trotsky, finally showing the Bolshevik's real attitude to libertarians promised to rid Russia of anarchism 'with an iron broom'. They refused and the Makhnovists were soon outlawed again and eight months of heavy fighting followed, with the Insurgent Army suffering from a serious typhus outbreak and relying again on guerrilla tactics.



The final truce between the Makhnovists and the Bolsheviks started in October 1920, when the new White commander, Baron Wrangel made major inroads into southern Russia. Makhno aided the Red Army on condition that all imprisoned anarchists in Russia were freed. However after only a month, the civil war was almost won and the Red Army inevitably turned again on the Makhnovists. On 25th November the victorious commanders of the Insurgent Army were captured and shot by the Reds and Gulyai-Polye was attacked. Makhno and a small band of Insurgents escaped and after wandering the Ukraine for almost a year, Makhno crossed into Romania then Poland and Danzig and was imprisoned in all three countries. Finally he fled to Paris, where he was to spend the rest of his life in poverty and illness working in a car factory and nursing growing alcoholism. However, he remained involved in anarchism up to his death from tuberculosis in July 1934 and some of the old Insurgent Army joined the anarchist side in the Spanish Civil War.

Makhno's Robin Hood qualities have made him a romanticised folk-hero, but his activities also bred many enemies and critics. He was far from the perfect revolutionary and as mentioned, the organisation of his army, as well as his belief in revolutionary leadership or vanguards has also attracted much criticism from anarchists. Other critics have claimed he was simply a bandit, notably the Bolsheviks, and the worst accusation his detractors have levelled at him is anti-Semitism. This appears to be an unfounded slur, however, as not only was anti-Semitism severely punished in the Insurgent Army, but many of Makhno's close friends, such as the anarchists Arshinov, Berkman and Volin were Jewish and in Paris he was involved in strongly Jewish anarchist groups.

What he did manage to achieve was the establishment of an anarchist society, albeit an imperfect and unfinished model, in the middle of a civil war, while fighting intermittently against both sides. When the Makhnovists took an area, they opened the prisons and posted up signs to tell the people that they had not come as leaders, but to allow the people to organise themselves. Farming communes were set up, based on small-scale agriculture and numbering one to three hundred people and had total freedom of speech and assembly with land and tools allotted to them. Makhno himself worked on a commune when he could. His attempts at encouraging urban self-management were less successful, but he helped to establish free education along anarchist lines. The whole effort, although on a small scale, both in time-span and area was a great success considering the situation the Ukraine and the rest of Russia was facing.

Makhno is something of an iconic figure and as in all such situations, the achievements of the Makhnovists tend to be described as achievements of Makhno himself. He was a charismatic figure but the movement he was a part of was ultimately made up of thousands of ordinary peasants and workers who fought and died to try and create a perfect society against insurmountable odds.

Blyth Power

This interview was done ages ago, just after the original line-up was dissolved in the autumn of 1998. If I'd known a bit more about the split, I would have been a bit more probing about it but as it is, I reckon its still interesting enough. If you've never heard any Blyth Power stuff, I think the answers will give you a fair idea of what they're about....

Changes are clearly in the air for Blyth Power. What have you been up to recently and what does the future hold?

Well, we've not been up to a lot recently because the business side of the band, the organisation, has been sliding into a huge great hole for quite a while now and basically we've just decided to try and stop that. The future holds, as you said, a lot of changes. I've got a lot of plans for working with various line-ups of a band, but I don't want to have a permanent line-up of Blyth Power. I've done that for fifteen years. Its too much of a responsibility and its too restrictive. What I intend doing for the moment is working as a solo guitarist/singer just to try and get my songs across in a different medium and I want to play in folk clubs and sing horrible songs at them. I really enjoy that. I'm having fun with music for the first time in ages but next year I've got plans to put a couple of line-ups of the band together with different sounds and play material from different periods of the band's history. It's all kind of in the planning stages at the moment and there's nothing definite but, you know, I've lots of exciting things happening rather than plodding round doing the same gigs twice a year and getting fed up with it, basically.

Blyth Power are musical 'black sheep', both too punk for the folk scene and too folk for the punk scene. Discuss....

That has been both our strength and our weakness because on the one hand I like the idea that no-one understands us, no-one knows who, what or where we are and they kind of have to make their own minds up about that. But on the other hand, that means that the mainstream music industry hasn't had any time for us, you know, doesn't know where to put us. We're not on anyone's list of bands to be ticked off because they've read about us in the NME so it means from that point of view its been, you know, financially disastrous because there's a huge market of brain-dead people out there who aren't interested in us. But it means its been more fun, you know, the people who come and see us tend to be, most of them, quite dedicated and come and see the band because they like the material rather than because they saw us in NME and thought 'oh, we've got to see this band because that's the thing to do'. In a way, being in that position is almost worth the grinding poverty that being in Blyth Power has caused for so long, but I don't think anything's liable to change on that score. I mean, Blyth Power is what it is. Its not going to change in that respect. We'll always be weird.

What made you get involved in punk in the first place? Was it the spiky hair and glue-sniffing or a desire to change the world? Do you still think of yourself as punk?

Well, I was brought up in Somerset and it was in 1977 my brother started buying all these weird records and playing them at me and I really liked it. I'd never done anything before, I'd never been interested in music ever. I was at that kind of tender age when one is influenced by that kind of thing and I became one of only two punk rockers in Castle Cary. I don't think I wanted to change the world, I just wanted to change Castle Cary because I wasn't aware that there was much outside of it. Do I still think of myself as punk? Well there is a little part of me that is, you know, still sympathetic to some of the ideas I felt I found in the punk movement. But the most important thing for me about the punk scene was the music, the fact that anyone could go and play. You didn't have to know the instrument, you didn't have to be taught or anything, and that's the link I see between punk music and folk music. Its just people picking up instruments they are able to get their hands on and playing all they know how to play. Its music without influence and in that respect, yes I do still think of myself as punk.

What part do you think Blyth Power played in the folk/rock scene that sprang up a few years ago? Why do you think bands like yourselves, the Whisky Priests etc. are so popular in Austria and Germany?

Well, I wasn't aware of playing any part in it. I mean we just played my songs and I just wrote them the way they came out. Years ago when we were just starting, you'd read articles comparing us to the Pogues and we never sounded like the Pogues ever. I could never understand that. People talk about the Levellers, comparing us to them and again, we're nothing like the Levellers, they're nothing like us. I really don't know. I don't think we played any part in it because its more the lyrical side and the structure of the songs rather than the actual sound of the music that is the folk element of Blyth Power, and again, that's why the folk scene hates us, you know, because we haven't got a violin or whatever. As regards bands like ourselves and the Whisky Priests doing well in Austria and Germany, I think it may be something to do with the fact there's a lot of anglophiles in Germany, partially because they're pissed off with the Americans. This is my theory. And, you know, the people who are fed up with Americans and the American hardcore scene, which thrives over there, tend to pick up on more English bands that tour. But I know nothing, I'm just this guy in a band.

How have your years of independent music been? Do you make a decent living from it? Does the undeserved success of corporate rock bands fill you with anger, envy, sadness or indifference?

How have our years of independent music been? They have been grindingly difficult, incredibly frustrating and frequently depressing, but at the same time, we've kept on doing it, so there must have been a reason. No, we don't make a decent living from it as I said. I mean, we're below the poverty line. We envy people who are on the dole. You know, we aspire to climb to the poverty line. The undeserved success of corporate rock bands....well its kind of a mixture of all of it because we're just not doing the same as them. Its like, you know, worrying about them is like worrying about a footballer who's been successful. They're not in the same business as me. Because of the way we've run things as a sort of cottage industry with our hands on everything, its made it so different in the structure and the business side of everything that there's just no comparison. Yeah, I mean sure I'd love to make loads of money because I'm fed up with, you know, having to go off and wash toilets in my spare time to pay the rent, but what can you do?

Your lyrics seem to deal with the heroes and villains of the past, but who are the heroes and villains from the 1990s that bands will be singing about in the future?

Well, one of the things with the heroes and villains I'm singing about is that generally the songs are actually about contemporary figures, but I like to throw them back into the past and, you know, translate them, transpose them onto previous characters. A lot of the time they're people I know or myself that's cast into roles like Lambert Simnel or whatever. But in the future, there's some fantastic, you know, folk heroes around, and villains. I mean, people like Margaret Thatcher, Edward Heath, Jeremy Thorp. I mean, why isn't there a folk song about Jeremy Thorp? I'm kind of half in the process of writing one at the moment because I mean, its events like that....I don't know if you remember the Jeremy Thorp scandal, but I was working in a cheese factory at the time and for weeks no-one talked about anything else. The Jeremy Thorp joked ran around like wildfire. Actually, that's not the 1990s, its the 1970s. But I don't think most bands will be singing about anyone from the 1990s in the future because most of the people I've encountered in bands don't give a fuck, or aren't interested, which is a shame. But, you know, people like Nixon and Arthur Scargill and the Ayatollah....I mean all these people, I think in a couple of hundred years, people will write songs about them.

Are your lyrics just good stories, or is there any allegory in them? Do we look at the victories and misdemeanours of the past and learn from them or do we just sit back and listen to some well-spun yarns?

Yeah, there is. For me, they all have meanings, they are all allegorical. Most of them are based on things that have happened to me, things that people have done to me or that I've done to them. I mean, for instance, the story of Lambert Simnel. I don't know how well you know it, but he was put forward as a revolutionary leader at the age of twelve years old because he bore an unfortunate resemblance to one of the princes in the tower. The revolution failed and they decided, because he was too young to be disembowelled and hung on a meat-hook, he was set to work in the royal kitchens, washing dishes, and I really empathise with that because as I said previously, frequently in the past I've done casual work for agencies, washing up, and I can relate to his misfortunes. But yeah, all of the songs I write, they do for me have a lot of meaning to them, they do have a lot of obscure or hidden layers that only I would know about. But, the important thing is that that's there for people to find if they want to, but they shouldn't feel they have to. I've absolutely no intention of trying to preach anything to anyone.

Do you think life in our society will get better or worse in the future? Revolution or gradual reform?

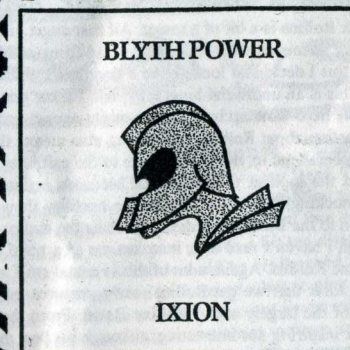
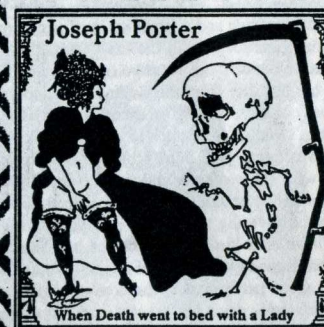
Well, I think it'll get better for some and worse for others. I'm hoping it'll get better for me, but no, I don't think revolution will happen, not in this country. Gradual reform, yes that's the way forward.....or backward.

What would be the perfect fate for Tony Blair? Would it hurt?

He should be made to join Blyth Power and play the Princess Charlotte in Leicester on a Tuesday night...ha ha ha! And would it hurt - oh, it would hurt! No, Tony Blair, to be honest he's no worse, no better and no worse than any of his predecessors. I'd like John Prescott to sit on his face. That would hurt. I like John Prescott.....maybe I'm not meant to.

The predictable train question....Is there a close-knit scene around train-spotting in the same way as there is around punk? Do you know of anyone getting into your music via an interest in trains? Do you get sick of train questions?

A close-knit scene? Oh yes, absolutely. There are so many different types of train-spotter and there's so many organisations, societies, clubs, websites, networks. Its fantastic and yeah, I know plenty of people who have got into our music via their interest in trains and a fair few people who got into trains via an interest in our music. No, I don't mind train questions. I mean its not really that important to the band's music, but its important to me, its something I do, its something I enjoy and its something I get a lot of inspiration from, so yeah, fine. I don't know if you noticed all the people in orange vests, well you couldn't have failed to, at the Duchess. Its weird, train-spotting and beer drinking tend to go arm-in-arm and, you know, we did a lot of beer festivals over the last couple of years and there's always plenty of train-spotters at them. Its really heartening, its great, its nice to be among ones brethren.....



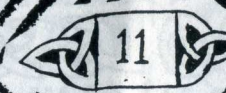
Right, if you want to contact Blyth Power for music, T-shirts, upcoming gigs or any of the other reasons people write to bands, drop them a line at:

Blyth Power, Downwarde Spiral Records, PO Box 255,
Harrogate, HG1 5ZL

Latest Blyth Power news is that Joseph Porter is continuing to do solo sets but there are two versions of the band on the go, one of which involves Attila the Stockbroker's band Barnstormer and another involving a couple of other, train-spotters. They've also got another two websites in addition to their existing one, and the addresses for these if you are into such things are:

<http://www.mono.org/~cabbage/blyth.html>
<http://home.talkcity.com/LibrettoLn/blythpower/>
<http://www.thebar.u-net.com/bp/blyth.htm>

Blyth Power



...REVIEWS...

DRUNK ON A BIKE # 2

Another good discovery....**Bus Station Loonies** and **Green Anarchist** interviews, reviews, a short story and tons of random stuff to read, plus a great cover picture of a couple snogging in front of a burning pig van. A good sound anarchist attitude and it's a Hunt Sab benefit. Tremendous stuff. Don't know the price but 50p + SAE should cover it, from PO Box 116, Hill Avenue, Amersham, Bucks.

SOULBURN #1

A big A4 zine full of crap, Kerrang-style metal. Unfortunately as that ain't my thing, I can't really judge it properly. Its got interviews with loads of bands, most of whom I've never heard of, and reviews, mainly of Kerrang-style major label bollocks and no articles or anything. I hate to say it in these terms, but the layout is shite, like a school essay or something, and with lots of big blank spaces, although the glossy cover with a photo of some hippie mud-orgy is quite cool. The one bit I did like was the interview with mad Swedish black-metalter **Bard Eithum**, who murdered someone coz they said his music was crap or something. The bloke is fucking mental!! Its also worth noting that two of the interviewees are wielding swords in the photos.....Send £1.50 + A4 SAE to: Joseph Gormley, 43 Broomage Crescent, Larbert, Falkirk, FK5 4NX, but only if you've got a big permed mullet and an imaginary guitar.

TURNED ON - A Biography of Henry Rollins by James Parker

Personally I think Rollins is a bit of a tosser. All that angst just gets a bit repetitive and a lot of his stuff just comes over as pretentious, not to mention the four Hollywood films and the billboard ads for Gap in the USA. Nonetheless, after flicking through this I decided it looked like a good read, since it seemed to concentrate on more on the **Black Flag** era. So I bought it. This is an unofficial biography, and Parker got nothing but hostility from the Rollins camp, so you don't get the predictable hero-worship bullshit you might expect and he comes out with a fairly balanced portrait. The lack of first-hand information about Rollins' upbringing also means that it doesn't wallow too much in the subject's childhood like some biographers tend to, but quickly gets to the early days of the Washington DC punk scene. This is the highlight of the book, and the look at the origins of hardcore is fascinating, with the violence and gang mentality of those involved often shocking, but in the face of the hostility they faced from all quarters, it is pretty understandable. The book then goes on to the **Black Flag** days, which as the author points out is covering the same ground as Rollins' *Get in the Van*. Although I haven't read that, it strikes me as a good thing to have their history documented by someone other than the egomaniac Rollins. Again, a lot of this is brutal stuff, and life on the road with **Black Flag**, as well as their gigs sounds extreme. After that we get Rollins' early ventures into spoken word performance, the break-up of **Black Flag** and the forming of the largely awful **Rollins Band**. From then on it gets crap, since his descent into corporate megastardom is neither inspiring nor interesting, although his best mate getting shot is pretty bad. Overall, this treats the subject quite well, without being totally arse-licking, and Parker has done his homework, interviewing dozens of Rollins' friends, associates and ex band-members. Despite not being a fan, I still enjoyed this a lot....it's just a pity that Rollins has turned into such a media whore these days. Get it in the shops for £7.99, or borrow it from someone else.

"LOUDER FASTER VOLUME 1" CD

A compilation CD with three tracks each from six newish bands. **Mutt's** solid 80s-ish punk is the highlight by far, and the **Write-offs** cheerful ska-punk is good too, doing that genre from a different angle to most ska-punk bands. **Freaks Union** play tuneless singalong stuff which doesn't quite light my fire, but is well executed, and **Homebrew** cover similar territory, but with a touch more class. **Speedurchin** are sort of non-descript while **Filterthrust** lower the tone with some awful droning toss. Overall this is not bad and it gives some well-deserved exposure to a few Yorkshire-ish bands. Send £5.50 to: AWOL, PO Box 303, Harrogate, HG2 0XQ, or you could do what I did and win it in a raffle at 1 in 12 whilst utterly wankered and find it in your pocket two days later with no recollection of why it was there. Probably easier to buy it, though.

DOG ON A ROPE "Spike" LP

It took a while but it was worth the wait. Most of this album will be familiar to you if you've seen them live recently as it contains tracks like 'No Surrender' and 'Get out of My Face'. If you haven't heard them, **Dog on a Rope** do oi-ish political punk with a good line in singalong choruses, which is always a fine formula in my opinion. Worth getting without a doubt. £4.00 + £1.20 postage from Bald Cactus.

BROTHER INFERIOR "Anthems 94-97" CD

US political punk in a vaguely **Final Conflict** sort of way. This is 72 minutes worth of their back catalogue and although after 35 songs it does start to get a bit samey, its good stuff. Its also cheap, so its definitely worth investing in. £4.00 + 50p from Bald Cactus

MY GOD CAN BEAT UP YOUR GOD #6

A big thick zine from Thirsk, with loads in it. **Oi Polloi**, **Lowlife**, **Bus Station Loonies**, **PMT** and **Joe 90** do decent interviews, **The Selector** do a pathetically short one, and **Snuff** prove themselves to be total fucking wankers in their 'interview'. Tour diaries from **Chopper** and **The Write-offs**, loads of articles and columns and lots about horror films as well, which all adds up to a zine that takes bloody forever to read, so its worth sending 50p + SAE to: Aaron, 6 Mowbray Place, Thirsk, YO7 1RF.

CAT ON A STRING #4

Rachel does the business again, bigger and better, and a benefit for the **Cats Protection League**. **Sad Society**, **Homebrew**, **John Why**, **Warpspasm** and **Wheat Not Meat** supply the interviews and there are more of the customary articles and rants. This is turning into a regular good read, so get your hands in your pockets and send 50p + SAE to: Cat On A String, PO Box HP171, Leeds, LS6 1XX

LIKE IT OR NOT #1

From the ex-writer of 'Diversity is Strength' comes this new offering which is very likeable. Interviews with **Sad Society**, **Slain**, **Punk 4 Pussies**, **Eradicate** and **Quarantine**, plus rants and reviews in a cut 'n' paste style. Its one of those zines you know will be worth looking out for in the future and its a benefit for the National Coalition of Anti-Deportation Campaigns, which is good to see as its not an issue that gets much coverage in punk circles. Smart stuff. Send 40p + SAE to: PO Box 13866, Edinburgh, EH15 3YB



SARAH "Fz Eterninmens" CDEP

This four track CD switches between **Dead Can Dance**-ish moody atmospheric stuff and rumbling metallish hardcore. Either of these would sound fine on their own, but as it is, its just sounds a bit too disjointed. This is a pity, as Sarah could be really good if they would just make up their mind what to play. I also think CDEPs are a stupid idea, but never mind. Don't know how much this is, but write to them and find out if you like the sound of it: Sarah, c/o Lecuyer BP52 35742 Cedex, Brethone via France (they're Breton)

COPS AND ROBBERS

This is a regular guide to DIY gigs in Leeds and each issue has details of the month's events and descriptions of the bands involved. Its free and it's a really good source of info. For a copy, send an SAE and maybe a small donation to: PO Box HP 87, Leeds, LS6 1YE or check out places like **The Fenton** or **Jumbo Records**, where there are copies.

IN DARKNESS THERE IS NO CHOICE #2

Good anarcho-zine featuring **Terminus**, **Eradicate**, **Oi Polloi** and **PUS** interviews, articles on **Chumba**, **Amebix** and other stuff, plus reviews and lots of scanned pictures. I liked this a lot, although the 80s-ness might not be to everyone's taste. It's a bit of a bargain too, so send 30p + SAE to: Ian Thomas, 4 Cumber Drive, Wilmslow, Cheshire, SK9 6DZ

A NETWORK OF FRIENDS

A follow-up to the **Jarjeton Inkvisitio** omnibus, this split zine contains contributions from **Ripping Thrash**, **Komische Typen**, **Fecal Forces**, **Downsided** and **Hell and Damnation**. All of them are good and I'd never encountered any of the foreign ones before, but I'll looking out for them in future. The whole thing is a benefit for **ABC No Rio**, a social centre in New York who sound really sorted. This is totally worth supporting and a dead good read as well. Send a quid + SAE to: Colin, 22 Burns Villas, East Lane, Stainforth, Doncaster, DN7 5DP

PUNK SHOCKER #8

Wolfpack, **GBH** and **UK Subs** are interviewed in this punk and football zine written by a bald Geordie bloke (which is what I'll be in about 20 years time if I haven't totally lost my accent...). Stacks of reviews and a few good articles make it well worth a look even if you can't abide **Newcastle Utd**. Send 50p and an SAE to: Punk Shocker, PO Box ITA, Newcastle, NE99 1TA

CITIZEN FISH "Active Ingredients" LP

You know what to expect....a bit punk, a bit ska, Dick Lucas' trademark lyric style. Citizen Fish are definitely doing it to a formula, but it's a good one so you can't complain too much. This is a lot like the last LP, *Thirst*, although on balance I think I preferred that one. I do, however, tend to find that Citizen Fish albums grow on you, so I might get to like this more. Get it if you like them. £5.50 from: Bluurg, 2 Victoria Terrace, Melksham, Wiltshire, SN12 6NA

CITIZEN FISH "Habit" EP

In much the same vein as the album really. It has got trumpets on it though which I like and I reckon they ought to use more often and there's three studio and one live track. This is an odd release because they pressed about 1500 copies with really poor sound and then did a re-mastered version and have offered to swap the crap one for the new one, which is jolly decent of them. £2.00 also from Bluurg.

PUGET SOUND "Hansel and Regretel" EP

Irish ska punk which begs comparison with *Ex Cathedra*, although it's not a perfect parallel. This is way better than most US clone ska punk and the ska bits actually sound like proper ska. The punky bits go a bit mental which is also a good thing. The song 'People Divided' was particularly impressive. Write to the address at the end of the interview.

CRESS "Monuments live" tape

Cress are favourites of mine at the minute, even if they never seem to turn up live when I go anywhere.... Anyway, this is a live tape of stuff from '95 and '96 with decent sound quality. Get it for £2.00 post paid from: Why tapes, PO Box 53, Selby, North Yorkshire, YO8 9YZ

NAKED AGGRESSION "Right now" EP

Good pissed off US political punk, with standard anarcho lyrics. This is one of those things that's good but I just can't think of much else to say about it. Its good and its on blue vinyl. Two quid plus 50p from Bald Cactus.

HEARTATTACK #22 & 23

These two issues are about women in the punk scene and together make a very long and interesting read. The format is along Fracture/ MRR lines and there's millions of columns and some really good letters plus loads of reviews, interviews with *Red Monkey*, *Submission Hold* and a woman involved in the Free Burma Coalition plus loads more. Send 60p plus 65p postage to Bald Cactus for both of them.

CODEYE # 5 (?)

Decent punk/oi type zine featuring a Varukers interview, gig reviews and articles on racism in football, the right to silence etc, plus music and zine reviews. Altogether not bad, but not fabulous either. File under good bog reading. Send 50p(?) + SAE to: Robert Slavery, 31 Marrick Road, Park End, Middlesbrough, Cleveland

STATE OF FILTH / SLAIN Split EP

Both bands are fast, noisy and brutal and not the sort of thing your granny would like. I like it but its one of those things I've got to be in the right mood for. *Slain* might possibly be the better of the two, but its close. *State of Filth* now sound very different to what they did on their demos, incidentally. Two quid post paid from Enslaved, PO Box 169, Forster Court, Bradford

ANI DIFRANCO & UTAH PHILIPS

"Fellow Workers" CD

This is cool. Utah Philips is an old american anarchist folk singer and with Ani DiFranco doing most of the music in her avant-folk kind of way he rants and sings tales about anarchist history and personalities. There is some really inspiring stuff on here like stories of striking miners wives chasing scabs from the pits and hitting them with brooms. It's a bit storyteller-ish to listen to a lot, but its stirring stuff. Its on *Cooking Vinyl*, so get it in the shops.

POLICE BASTARD "Gulf War Syndrome" EP

Political hardcore-ish stuff with four songs covering topics like war and the fur trade. I've not heard their album properly so I can't draw parallels but this is good stuff with a very polished feel to it. The start of the first song made me think my needle was fucked, but that's just me being thick.... This is worth a look. £1.50 + 50p postage from Bald Cactus.

A//POLITICAL "Punk is a Ghetto" EP

This lot are bloody great and do very 80s influenced thrashy anarcho stuff. The lyrics are mainly directed at the faults in the punk scene. Not 100% original, as the Crass-style graphics show, and the vocals could be a bit clearer, but smart nonetheless. Their *Planting the Seeds of Revolution* demo is superb as well. £1.50 + 50p postage from Bald Cactus

A//POLITICAL

JELLO BIAFRA Leeds University, 8th July '99

About 300 people turned up for this, in spite of the outrageous ticket prices (£6.50 each, and its not like his touring expenses can be that huge for a one-man show....) and despite many peoples' misgivings about him these days, you can't deny that the bloke has a lot of good stuff to say. We took our seats in the otherwise deserted Student Union building and then Biafra appeared in shades and a trench-coat, reciting an updated version of 'Shut up...be happy' which wasn't quite as good as the recorded version due the absence of the Sabbath riff, but which served as a good introduction to the next 3 1/2 hours. Losing the trench-coat, Biafra looked more like Jerry Seinfeld than a counter-culture icon, dressed in an appalling tie-dye shirt, but that was soon forgotten when he started on his diatribe which took in all the subjects you would expect and more....censorship, right-wing Christians, multinationals and the whole US system got the verbal pounding they deserved. Soon into the first half, I started to realise that this was going to be something of an endurance, the sheer volume of facts and the scale of the problems being talked about making it all less than easy to take in. Biafra's wit prevented it becoming too heavy, and there were laughs, but they were often uncomfortable ones.

It would be pointless to try and summarise what he said, but some of the bits that stuck in my mind included the corporate sponsorship of schools (a kid getting sent home for wearing a Pepsi t-shirt on Coca-cola day....) and the gang obsession currently gripping America, where even being a suspected gang member involves curtailment of certain rights (a kid getting done as a gang member - now a prosecutable crime on its own - for wearing a 'vegan' t-shirt....). As he pointed out it's a race war and a class war, with young black Americans being fucked over by white Christians who would not have been out of place in Nazi Germany. And as he also pointed out, while talking about the USA may seem a bit abstract to us, its Britain that inherits these US policies five years down the line.... just think about workfare, which in America has seen people sacked from jobs and then put on a workfare scheme doing that exact same job for a fifth of the pay. Another subject he touched on which I was glad to hear discussed was genetic engineering, which is virtually unopposed in the States and we also got the story of how the rest of the Dead Kennedys wanted to sell the rights to 'Holiday in Cambodia' to Levis for an advert, which Biafra fortunately opposed successfully in court.

Finally, he brought up the question of solutions, something I've never heard him discuss on record. However, like that other great critic of US culture, Noam Chomsky, Biafra proved that despite being brilliant at dissecting, analysing and slagging off the System, his proposals for changing it were a bit lacklustre. Voting, he told us would be a good start and he went on to give a weird pep-talk about not getting burned-out. I was not very impressed with all this and it seemed like too much of a conscious attempt to be positive and heartening, when its clear that his gifts lie in criticising and taking the piss. A minor failing, however, since the rest of the evening left me reeling.... both terrified and furious about the state of our society and where its heading. Biafra is certainly good at making people think. At the end of the evening I'm not sure I could say that I literally enjoyed it or that I had fun, but I definitely can say that I was impressed and inspired. Its just a damn shame the tickets were so inordinately pricey, and I did start to wonder if the timing and the price had anything to do with recouping losses after the 'Holiday in Cambodia' court case???

'When compared with the suppression of Anarchy every other question sinks into insignificance. The Anarchist is the enemy of humanity, the enemy of all mankind and his is a deeper degree of criminality than any other'

President Theodore Roosevelt

'Feminism encourages women to leave their husbands, kill their children, practise witchcraft, destroy capitalism and become lesbians'

Pat Robertson, US right-wing Christian, 1992(!)

"TAPES ARE STILL COOL"

Compilation tape

Another good compilation following *Tapes are Cool*. No booklet this time, but a better choice of bands I reckon, highlights including **Dirthead**, **In The Shit**, **Rubbish Heap** and **Anger of Bacteria**. Good sound throughout, and addresses for all the bands. Also check out some of Steve's split demos which are ace value at a quid post-paid, ones I was impressed by including **Dirthead & Grito de Odio**, **Demant & Bad Justice** and **Rubbish Heap & Hibernation**. *Tapes are Still Cool* is £1.80 post paid from: MUT Tapes, PO Box 152, Burton on Trent, Staffs, DE14 1XX

JOSEPH PORTER "When Death went to bed with a lady" CD

As you'd expect, this sounds pretty much like an acoustic rendition of **Blyth Power**, although there is only one **Blyth** song on here, with another 11 new songs. Basically if you like folk music and **Blyth Power**, you'll like this. I do, but then I have been known to go to **Martin Carthy** gigs (shit, there goes my punk credibility....). If it sounds like your thing, its worth getting, especially as they're only doing 250 copies, and if it doesn't, the chances are you'll hate it, so avoid it and tell all your mates that **Cargo Cult** reviews folk albums so all you punk purists can take the piss. Sod the lot of you, I like it. The price is taking the piss a bit though £12 to the address at the end of the interview if you want a copy.

ARMED WITH ANGER #5

Smart zine with a hardcore/straightedge slant. Very interesting interviews with Kent McClard of **Ebullition Records**, Martin Sprouse of **Pressure Drop Press** (who published the excellent *Sabotage in the American Workplace*), Timojhen Mark of **Vacuum Records**, **Four Walls Falling** and **Stalingrad**. There's also very good articles on DIY travelling in Mexico and globalisation as well as reviews, and the layout is superb. Top marks. 70p + SAE (I think) from: AWA Zine, PO Box 487, Bradford, BD2 4YU

GIBBERING MADNESS #6

This is good. More art/horror/punk coolness with **Jonathon Baker** (Greedy Pigs zine), **Sean Goblin** (Goblin's Armpit zine), **The Esoteric Order Of Dagon** (occult loons) and loads of interesting contributions and cool pictures. This is just exceptionally worth purchasing. Send 50p + SAE to: Evan, PO Box 298, Sheffield, S10 5XT

HELL AND DAMNATION #6

A very smart handwritten zine with a strong emphasis on obscure foreign hardcore, and a good source of info on that sort of thing. Interviews with **Mrtva Budocnost** and **I Can't Remember**, reviews, rants and excellent pictures and layout. Compliments all round from me, in fact. 50p + SAE from: Colin, 22 Burns Villas, East Lane, Stainforth, Doncaster, DN7 5DP

TOXIC STRESS #9

An interview with **The Accidents** plus punk and oi! reviews. There's not a huge amount in it, but I think its supposed to be more of a newsletter (a bit like *Savage Amusement*) and it is free, so it is definitely worth getting a copy. Send a SAE to: Ade, 97 Cameron Road, Normanton, Derby, DE23 8RT

ROOTED #1

A new zine from the folk behind '*Godhaven*' and very much in that style. Writing and images, some original and some nicked, on a variety of cultural and philosophical themes, which varies from interesting to inane. Generally quite good apart from the ill-informed slagging-off of Class War and class struggle which was naive to say the least. Worth a look, though. Send £1 (and an SAE?) to: Rooted Media, The Cardigan Centre, 145-149 Cardigan Road, Leeds, LS6 1LJ

OI POLLOI "T.H.C." EP

Songs about getting stoned on site, shagging strangers, Simon Weston, and a one in German about being gassed, all in good singalong Oi-tinged political punk style. Good stuff as always. £1.80 + 50p postage from Bald Cactus

OI POLLOI "Let the Boots do the Talking" EP

More new Oi Polloi stuff. A slightly different sound to "THC", but I can't put my finger on why. Sort of lees oi more punk. Just as good though, with songs about kicking in Nazis, masking up, how shit the lottery is etc. The title track is particularly good and I have found myself singing it loads (which may or may not be a compliment). Good booklet too. £1.50 + 50p from Bald Cactus

OI POLLOI "Fuaim Catha" LP

Even more from the newly prolific Oi Polloi. This is another top-notch release with a wide array of social ills getting the treatment, including road-building, hunting, religion, anti-abortionists and prejudice against ginger hair. Varied, like *No Comprise..* was, with spoken word bits and folky bits in among the usual punkness and an excellent cover to boot, not to mention the booklet, which is full of good rants and info. £4.20 + £1.20 postage from Bald Cactus

SHIBBOLETH - My Revolting Life by Penny Rimbaud a.k.a. J.J.Ratter

The autobiography of **Crass** legend Penny Rimbaud was always going to be an event. Largely out of the public eye since **Crass** dissolved, this is a project he has apparently been working on for years. It isn't however just a straightforward factual biography....well what did you expect! Obviously you get the biographical bit, covering his childhood in the war, his private education and rebelling against his privileged upbringing, right through his involvement in the hippie scene and **Crass**, ending with the death of his parents and the shaky future of the **Crass** 'commune'. All of this is just what you'd anticipate, and lets face it, most people will get this for the **Crass** bits. They won't be disappointed, but there is so much more in this book. We have the tale of Stonehenge festival founder Wally Hope's murder by the State, expanded from what was originally written in *Christ-The Album*. We also have some stream of consciousness narrative, the relevance of which will only be obvious after a couple of readings, I think. Then we have his opinions, outlook and philosophy, a lot of which reads like a manifesto, and which sums up why **Crass** happened and what they saw themselves as battling against. It's very emotive, and although the chances are that most of this book's readership will already think along similar lines, it is powerful stuff regardless. It's nice to hear the human voice behind the band, and to get an insight into their failings and disillusionment because I think its all too easy to look at **Crass** as 'icons', whose example we should follow, especially after so many years. I found bits of this book where I couldn't put it down while other bits were quite harsh, but overall I would recommend this as vital reading. My only complaint is that it wasn't longer, as I feel the biographical element of it was cut short in places, but then it would lose a lot if the emphasis was just on a fan-pleasing 'straight' memoir. Get this from Andy Cactus for £4.50 + 60p postage.

NEUROTIC REALISM # ?

A lot to read in this and some unexpected stuff. Interviews with **Stewart Home**, **Ruptured Ambitions** and an old one with **Steve Ignorant** plus stuff on Dadaism and the 60s which feel almost academic. Also the usual reviews and stuff. Its all neatly presented and is one of the most original zines I've read in a while. Send 70p(?) + SAE to: James, 48 Sandylands Road, Kendal, Cumbria, LA9 6EU

ZAPATISTA

This is a really good pamphlet from Active Distro about the Zapatistas (as the title suggests...) with information on the background to their struggle, the role of women and foreign observers and details of how to help. Its absolutely brilliant inspiring stuff and I can't recommend it strongly enough. Buy it! Its a quid plus an SAE from: Active, BM Active, London, WC1N 3XX and of course all proceeds go to the Zapatistas

THE SUFFRAGETTE #10

This issue is A4 and its no longer 77p. If you've seen this zine before, you'll know what to expect...punk rock of the gluebag and safety pins variety. Sometimes I like this, sometimes I think its full of bollocks, but I have to admit its always interesting and there's a good couldn't-give-a-fuck attitude. **Control** zine are interviewed plus there's a history of **Disorder**, an interesting bit on women in punk and loads of reviews. The poster of Sid Vicious was a bit piss poor though. Still worth purchasing. Send a quid and an A4 SAE to: The Wolf's Lair (!), 11 Cromwell Road, Wolverhampton, WV10 8AA

THE WHISKY PRIESTS "Here come the Ranting Lads Live" CD

This lot are ace. Accordion driven Geordie folk with a good dose of punk spirit and they sing good working class anthems. This is their second live CD and like the first, '*Bloody Well Live*' it shows them at their best and is better than their studio stuff (although that's good as well). It's probably not everyone's cup of tea, but it's worth a listen. They're good live as well. Write to: The Whisky Priests, PO Box 72, York YO3 1YU

BOOZE COMPETITION

A	R	E	P	U	S	T	S	E	R	C	V	F	A	D	G	C	H	A	L	L	E	N	G	E	S	U	P	E	R
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Q	L	O	R	Y	U	S	S	R	Y	S	K	O	A	I	N	Q	M	I	W	K	T	S	L	I	L	H	B	C	E
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N	O	C	V	B	F	I	C	N	Z	B	O	T	T	S	U	R	S	R	X	G	O	D	E	N	R	T	S	T	E
B	A	N	T	G	J	M	U	G	B	U	W	T	D	Z	V	U	A	Y	A	H	C	I	R	I	I	N	U	E	K
P	Q	C	O	B	D	F	B	D	I	U	V	Y	A	G	X	H	X	L	K	G	J	T	M	N	T	U	P	A	Y
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HIDDEN IN THE GRID ABOVE ARE THE NAMES OF 25 ESPECIALLY POTENT DRINKS. THE FIRST PERSON TO LOCATE ALL 25 WINS SOME BOOZE!

GET OFF YOUR ARSE!!!

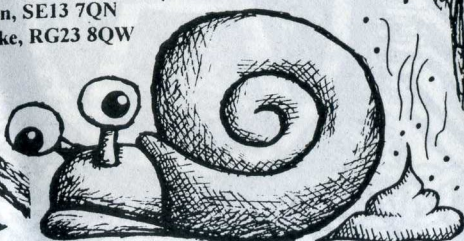
Anti Fascist Federation, PO Box 127, Leeds, LS3 1TS
Leeds Earth First!, c/o Cornerstone Resource Centre, 16 Sholebroke Avenue, Leeds, LS7 3HB
Action For Animals, PO Box 157, Leeds, LS2 1UH
Leeds Anarchist Group, 145-149 Cardigan Road, Leeds, LS6 1QP
Leeds Hunt Sabs, PO Box HP171, Leeds, LS6 1XX
Green Action, PO Box 157, Leeds, LS2 1UH
Anarchist Black Cross, c/o LAG, 145-149 Cardigan Road, Leeds, LS6 1QP
Oblong Resource Centre, 4th Floor, Unit 6, Carr Mills, 322 Meanwood Road, Leeds

NAZI FUCKERS

Here are a few addresses of another kind. All these are BNP members whose addresses were listed in the last European elections as standing in Gateshead. That just shows how confident they are of local support! Book and CD clubs are a good one to send them, since the recipient has to pay postage to return what they get sent, which can be a lot if you order them a stack of chunky hardbacks. Or you could just send them a bag of dogshit...

Alan Gould, 9 Crofton Road, London, E13 8QT
John Ernest Bowles, 98 Lethbridge Close, London, SE13 7QN
Iain Seumas Wilson, 28 Ludlow Close, Basingstoke, RG23 8QW
Colin Smith, 157 Harrier Way, London, E6 5YX

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LAGER?

As you may have noticed this zine is a benefit for LAGER. I'd guess about half of you immediately assumed that this was a piss-take but unlikely though it may sound, LAGER is in fact a very worthy and deserving group to do benefits for. It stands for Leeds Action for Global Ecological Revolution and is an umbrella group bringing together different Leeds based activist groups, such as Hunt Sabs and Earth First and people with interests in human rights, anarchism and so on. The idea is that since people in different groups are often working towards the same or at least compatibly similar goals it is sensible for them to work together. The general philosophy is that the world really needs to get of capitalism pretty soon and most folk involved in LAGER have some sort of anarchist/ environmentalist/ animal rights/ sort of outlook. Although LAGER hasn't been going for long, it attracts a lot of people to meetings and some good actions and benefit gigs have already come out of it. The old Hunt Sab van is now operating as a LAGER van giving access to transport more easily to everyone involved (although it still eats money like a fucker) and hopefully it will all help to bring people together and create a more unified and diverse resistance movement.

To contact LAGER, write to:

LAGER c/o Cornerstone Resource Centre, 16 Sholebroke Avenue, Leeds, LS7 3HB

Any bands who are up for benefit gigs please get in touch!

COVANCE

Covance are a big animal testing lab in Harrogate who predictably have a disgraceful record for abusing their victims. As well as mutilating and poisoning animals in the name of so-called scientific research, vivisectionists have been seen by undercover investigators beating and ridiculing animals. There are regular demos at the gates of the lab and they also have a couple of convenient addresses so you can let the bastards know what you think of them...

Their freephone numbers are: 0800 591 570 or: 0800 597 7722 and the number of the Harrogate lab is: 01423 500011

Their address is: Covance CRU, LS AC1, Leeds FREEPOST LS2 9NG and the Harrogate lab is: Covance, Otley Road, Harrogate, HG3 1PY

For more info on the campaign and demos, write to: Covance Campaign, PO Box 323, York YO9 1RR

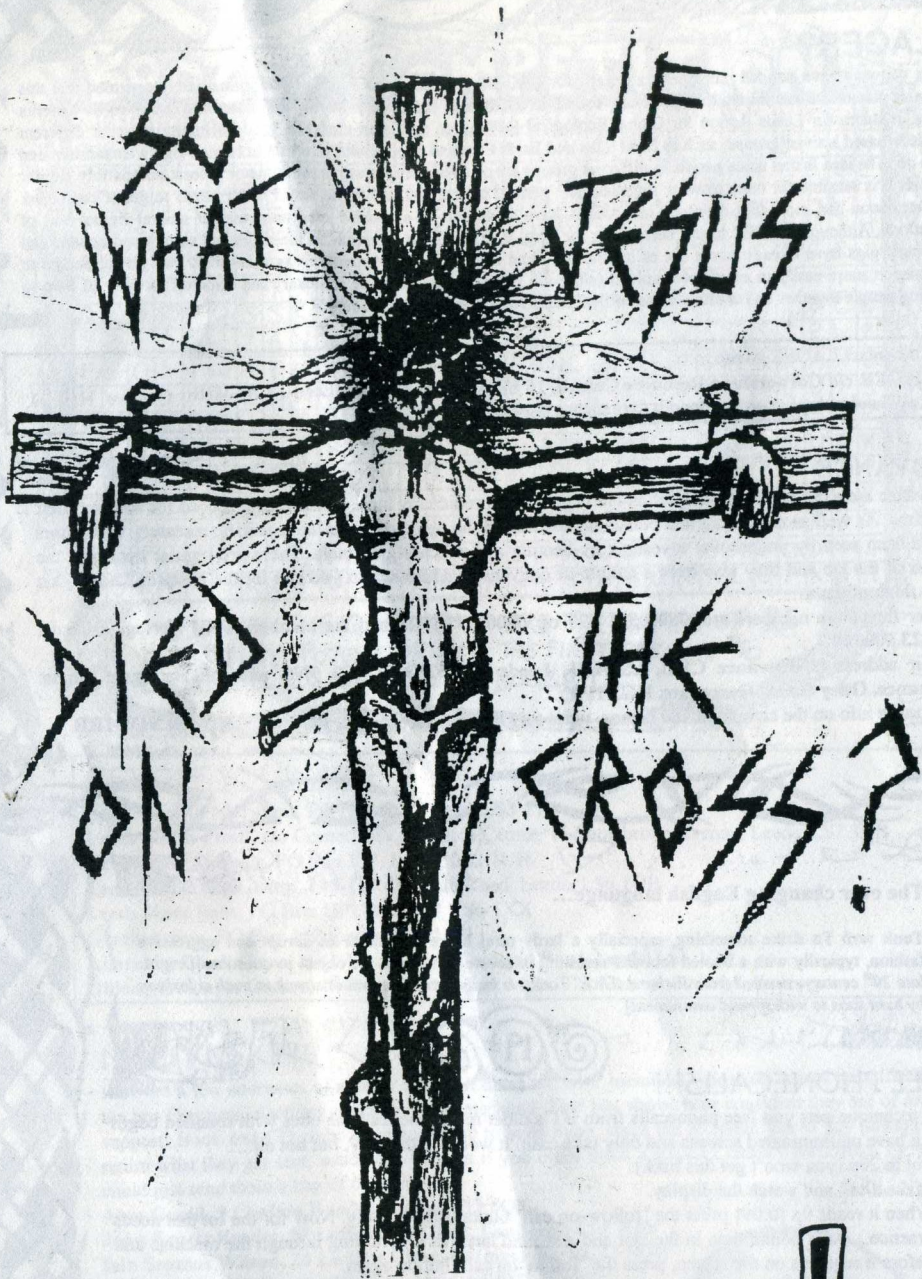
The ever changing English language...

Tonk verb To strike something, especially a lardy rural bloke's head, in an abrupt and aggressive fashion, typically with a booted foot and resulting in severe damage to the object in question *(Origin: late 20th century, derived from Richard 'Dick' Tonks, a lardy rural terrierman struck in such a fashion by hunt sabs to widespread amusement)*

FREE PHONECALLS!!!

This technique gets you free phonecalls from BT's older metal phones - the ones with rounded edges which have unilluminated screens and only take cash. It works with many, but not all....

1. Put in 20p (you won't get this back).
2. Make a call and watch the display.
3. When it reads 9p [0.09] press the 'follow-on call' button immediately. Now for the bit that needs practice....put a pound coin in the slot and a second later, as it is rattling through the machine and before it registers on the screen, press the 'follow-on call' button again.
4. If you got the timing right, the coin should reappear in the change slot and an extra one pound credit will register on the screen, like this [1.09] for nothing.
5. You can only do this with one pound at a time but when it gets back to [0.09] you can do it again.
6. If you want a single continuous call, you'll have to hang up every time you put in another quid, but don't tell the other person what you're up to in case the call is being 'monitored'.



CARGO CULT

INTONIT *11 Another issue with good interviews with OI POLLOI, CITIZEN FISH, ASSEET & STAMAIN' GROUND, with some well thought out questions. There's still a ridiculous amount of space wasted here. The 28 pages here could easily fit into 14. A few reviews too but there's not much else in it, like I said though, the interviews are good. 50p + SAE to: Paul, 6 Hix Close, Holbeach, Spalding, Lincs, PE12 7EN.

JUNGLE JIM *1

This Jim had is obsessed with Chow Yun Fat, there's pictures and features on his films everywhere. What'll you bet that his bedroom wall is adorned with posters of him too? Interviews with HOOTON 3 CAR, CRACKLE, Russell REMAINS, Paul RESOLVE. Although the questions aren't too inspiring, thankfully the answers are interesting. Other zine bits, n' pieces too, well laid out and as about issues go this is OK. Simon, 9 Henry Preston Rd, Tasburgh, Norwich, Norfolk, NR15 1NU.

GEEK ESSAY *4.

Plenty of interviews in the form of STY VS SPY, ASIAN MAN RECORDS, VANILLA POD, GROVER, BUZZSAW BRAT, etc. PLUS the usual reviews and gig experiences. Also has a couple of little rants on hating Man Utd (Scum!), surfers who come up against sewage (and generally lose!), abortion and the problems of erect nipples! Now I don't think I've seen that discussed in zines before! 20p + SAE to: Nogs, Plas Devon Farmhouse, Rossett Rd, Holt, Wrexham, LL13 9SY, Wales.

RIPPING THRASH/DRIPPING GASH-SPLT.

RIPPING THRASH has decent interviews with 4 PAST MIDNIGHT, POWER OF IDEA, BLIND DESTRUCTION RECORDS, ANNALISE SCHMIDT and the usual scene reports from places that you can almost guarantee you can learn more about, reviews, etc. The usual quality journalism you'd expect from Steve, DRIPPING THRASH is totally different and to be honest bored me. 6 pages are used for a crap (pun intended) cartoon about a big pool (!), there's a bit about why school is shit, a really waste of everyone's time in the shape of a shit DEAD PETS interview (Why??), and other bits and bobs. Hopefully if it makes it to issue 2 it'll improve by then! 50p + SAE to: Steve, P.O. Box 152, Burton On Trent, Staffs, PE14 1XX.

BOOK REVIEW, 'ALL POWER TO THE IMAGINATION!' by Dave Douglas.

This book is sort of in three sections. The first is basically Dave answering criticism of him and unions (and the NUM in particular) by 'wildcat', 'anarcho', and a guy called Gato. He puts up some good points and arguments about why the unions (again in particular the NUM as Dave has experience of this) should be supported by anarchists and lefties. He says OK, you're an anarchist and anti-union but what is your alternative? What are you doing now to better the lot of the working class? By the sounds of it the people who criticised him haven't got much of an answer. The second bit is a history of resistance and protest by North East miners and keelsmen (and other working class trades, but especially those two), in the 18th, 19th and 20th centuries, to show that fighting back is a working class tradition. Some of the stories are as funny as well as being inspirational. The last few pages are taken from a National Working Miners Committee report (Blackleg organisation set up by the state during the 84/85 strike). It's a list of incidences of 'violence' and 'outrages' committed by striking miners. The list was published to get parliament to support tougher measures against the miners (like they could be any tougher!). The incidents include stuff like scabs getting cars trashed and cops getting bricked. Again pretty inspiring and like other books by Dave, it makes me wish I was old enough to have got involved to help the miners fight back against the state. 15.50 (inc P+P), cheques to: London Class War, P.O. Box 467, London, E8 3QX.

IN DARKNESS THERE IS NO CHOICE *7.

Similar in content to number 3, which I've already reviewed. This time features WAT TYLER, EBOLA (Always a good interview), ABUSIVE YOUTH and the retro bit is ICONS OF FILTH. Views and reviews in an anarchic way as usual. Good stuff. 30p + SAE to: Ian, 4 Cumber Drive, Wilmslow, Cheshire, SK9 6DZ.

THE END OF BAC CACTUS #17.

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CREAM OF THE CROP *6

A bit of a mixed bag musically. Variety is the spice of life they say, but this didn't do much for me. Interviews: SPECIAL DUTIES, SIMON WREST, Steve Andrews, etc this and a load of reviews and that's about it really. This stood out when it gave away a free tape but now it's mediocre. £1 + SAE to: Colin, 13 Coronation St Pontyrister, Rison, Gwent, NP1 6BD.

BEST ZINE THIS ISSUE!



HEARTATTACK #22/23 (Women's Issue Parts 1+2)
CA 93116, USA. Or: Active Distro, BM Active, London, WC1N 3XJ.
WHY #5
This has definitely got better with age and including some articles definitely helps, this time personal stories of the new deal, bringing up kids, an informati-
a cliquey interview with CAT ON A STRING zine as well as RIPPING THRASH zine
and the CHINEAPPLE PUNK. There's some of Jonathon Bakers art to which I have to
say the more of it I see, the more I don't understand it, but that's art eh?
This is an ALFSG benefit so 50p + SAE to: John, P.O. Box 53, Selby, N. Yorks, YO8 9YZ
The last issue of this which is a shame as this is much better than the last
issue. Interviews SPAZZ, NULA, HATE TO STAY, CONTRASTO & HOMECKOWN RECORDS. Also
your anarchist politics are, homophobias (taken from Scumbawankas sleeve), fat
11b, plus lots of scene reports from around the world and reviews and stuff.
Get this while you can, \$2. Eddite, 1072341-D Off Jalan 1, Green Wood Park, 68100
GADGIE #9/MALICE #1.
This is an unexpected pleasure, you know how you look at some zines covers and
you do what you should - you judge it, well, this didn't hold out much hope for
me. But, as soon as I started reading it (GADGIE), I realised I was gonna enjoy it
loads of little ones on all sorts of stuff: students, urban myths, football, and
a lot more. He writes 'em in an entertaining way, sometimes they make you laugh
and sometimes they make you think, I'm definitely looking forward to the next
issue, MALICE, on the other hand, hasn't really got much going for it, yet, (it is
the first issue). It's a gothic zine and has stuff on hair dye, wrestling,
shopping and a few other bits that I was equally as uninterested in. 50p + SAE
to: Mary (Gadie), 10 Haven Hall, South Square, Boston, Lincs, PE21 6HX.

FORM #5.
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A NETWORK OF FRIENDS (Omnibus No2).
one big one. Contributions include RIPPING THRASH, HELL & DAMNATION, KOMISCHE
TYPEN, DOWNSIDED. There's also stuff to read in the form of interviews, articles,
reviews, news, etc. The usual stuff but from different peoples perspectives. There
must be something for everyone's tastes here. £1 + SAE to: Steve, P.O. Box 152,
Burton On Trent, Staffs, DE14 1XX.
MINDBREAKER #1.
This is done by Brody who used to do TILT so you know it's gonna have lots to
read and think about, and you're right. There's an excellent interview with SELF
CONVICTION (Brazilian HC band), which really gives you an insight into what it
is like being a punk in poorer countries. There's loads of informative articles
on racism in Europe, where Brody challenges all the stereotypes and myths about
immigration, boycotts, prisons, the "Battle In Seattle", straight edge (proud to
be, or not), and fuck loads more. This is well recommended if you're serious
about the politics of the scene. Bart (Brody), Doorniksewijk 134-8500 Kortrijk,
Belgium. Or get one from me for £1 + SAE.
I was impressed with this as a debut and especially cos Erik who writes it is
only 15. There's a good interview with Colin HELL & DAMNATION. OPSTAND, someone
from CLASS WAR, DEMON SYSTEM 13 and the usual zine stuff. Erik comes across as
being enthusiastic and ready to speak out on owt that bothers him. Erik Ahlberg
Viborgssingan 25 SE-224 72 Lbhnd, Sweden.

CUMMAN #1.
I was impressed with this as a debut and especially cos Erik who writes it is
only 15. There's a good interview with Colin HELL & DAMNATION. OPSTAND, someone
from CLASS WAR, DEMON SYSTEM 13 and the usual zine stuff. Erik comes across as
being enthusiastic and ready to speak out on owt that bothers him. Erik Ahlberg
Viborgssingan 25 SE-224 72 Lbhnd, Sweden.

SHARKPOOL #3.
First time I've seen this and I really enjoyed it. There's interviews with The
MARSHES, SWINGIN' UTTERS, SCARED OF CHAKA and a totally revealing one (to me any
way) with ROCK BITCH. This amazed me. Get this just to find out what they're
about, if you don't already know. Then there's a good article on a violent
incident that happened and analysing different peoples reactions, a debate
between someone who files records alphabetically (I'm on their side) and one
who doesn't. I like this zine, a good mix of serious and funny stuff. £1 + SAE
to: Tracy, P.O. Box 208, Nottingham, NG7 6EN.

IN DARKNESS THERE IS NO CHOICE #3.
I always look forward to this cos of the anacho punk nostalgic feel it gives
you. This one has good interviews with SUBHUMANS, HELLKRUSSER, WARTOYS, BALD
CACTUS and as usual a retro piece, this time on FLUX OF PINK INDIANS, and as
you'd expect there's some angry writings here and there too. Nice one. 30p +
SAE to: Ian, 4 Cumber Drive, Wilmslow, Cheshire, SK9 6DZ.

NO BARCODES NECESSARY #8.
Probably my favourite UK zine at the moment. The interviews always inspire and
whenever Mel writes about issues, the scene, whatever, it's always good to read
and leaves you inspired. This is a FREE mint zine mainly to get his backing of
reviews out of the way, but there's also great interviews with DETESTATION, MATI
AVERAGE & IMBALANCE. You should get this now! SAE to: Mel, P.O. Box 36, Armagh, BT60
3PD, N. Ireland.

WINDYBANCE
I LOVE ECSTASY... IT KILLS RAVERS! #2.
Phil really doesn't like ravers or dance music. I'd say he's becoming danger-
ously obsessed with it myself! "10 Things That Fucking Suck" is basically
"Why I hate ravers" and there's other pages dedicated to this too. Also has
an epic 36 questions with WAT TYLER, ANNALISE, URKO, CRESS, HOUSEHOLD NAME, and
more. Articles on drugs, The Body Shop, RUC, Mumia Abu Jamal, and lots of reviews.
A sort of standard early anacho zine feel to this, like it's scruffy as fuck
and has leaflets photocopied in it. Plenty to read though and definitely punk
as fuck! Phil, 14 Shane Park, Lurgan, Co Armagh, BT66 7HD, N. Ireland.

HAPPY HOUSE #12.
Another professional looking issue from HH. This one has AGENT ORANGE, SPUNGE,
PENCIL CASE as well as the usual columns from Wolfe, Tony Suspect, Rick and a
load more, mostly interesting. Also a bit about the web, noise reviews from Brit,
page upon page of the usual reviews, lives, etc. Aye, plenty to read and it's FREE
so what are you waiting for?? SAE to: P.O. Box 506, Hull, HU5 2YH.
RUNNIN' FEAR? #5
Oh, it's one of those zines that claims to be the best, "Scottlands TOP punk
rock fanzine" (!). Says who? I'm always slightly wary of bragging zines. They
claim to have the Ramones inside but it's just a mention of them and their
video and a few pictures. Also there's not brilliant interviews with CRITIKILL,
4 PAST MIDNIGHT, DESTROYCTOS and a few more. I always like crosswords and just as
always, I couldn't do most of this one either. LOTS of reviews and other bits 'n'
bobs all sleekly laid out. £1 (inc P+P) to: Callum, 12 Crusader Crescent, Stevenston,
Ayrshire, KA3 3BL, Scotland.

SUBHUMA
so get that SAE in the post to: Steve, 27 Springbank Croft, Holmfrith, W. Yorks, HD7
KRAMER, SICK OF IT ALL & DROPOSE. Despite the bits that annoyed me, this is FREE
you tell your girlfriends how you like it! Er, anyway, interviews FUGAZI, MAYNE
never happened". So we've gotta move on. You'll be telling us next we live in a
Revolving Haywires 7". Anarchy prevails and it's like the previous decade
the New Labour attitude of Steve when it comes to reviewing anarchist stuff (EG:
its mainly music coverage and has columns 'n' stuff. What annoys me about this is
this zine is similar to Happy House, in that it's free, professionally laid out
VISION ON #16.
Ayrshire, KA3 3BL, Scotland.

"GREETINGS FROM THE WELFARE STATE" comp CD, Wiley Arkcore

for our friends in the U.S. and he's put together a fine comp of melodic 'n' tuneful UK punk. Tracks that stand out are RED FLAG 77: 'How Low' (The one with the Rancid-esque bass line), ROAD RAGE, NEWTOWN GRUNTS version of the Upstarts 'Solidarity' (this time about the Liverpool Dockers) FOUR LETTER WORD, LEATHERFACE, IMBALANCE, THE TONE, and CITIZEN FISH: 'Will I Swap' (About bantering 'n' bargain-ing. Probably their best & most danceable song). Plenty of other bands here, includ-ing PANIC, COOPER PATROL, CONSUMED, etc. The only one I can't listen to is GROVER and punk rock tunes. In fact, shouldn't it say 'Thanx to no faker?' 8/10.

so I just switch it off. 'Ave, you've not done a bad amba-ssadors job here well. 7/10. BYO, P.O. Box 67A64, Los Angeles, CA 90067, USA.

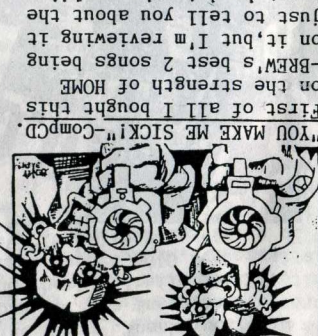
CLASSIFIED PROTEST-'Music For The Streets' CD. This is basically their demo from the mid 80's. It's pretty standard punk 'n' of fare. I probably would've lapped this up then, but now it just sounds dated. They were hardly a memorable band and I just wonder why release this on CD now? Just leave it in the history vaults I say. There is some great 80's song title cliches to cringe over, such as 'Solvent Abuse', 'Theachers Britain' and 'Monarchy Needs Anarchy' At least it's cheap. 4/10. Colin, 13 Coronation St, Ponty-lister, Risson, Gwent, NP1 6BD.

EGG RAID-'Go Kiss The Blind' CD. There's a few good tunes on this like one SLF-ish (Go for it era) one and some US singers voice grates too much for me to listen to it anymore. Is he singing throu 2 4/10. Fek Records, 5 Church Fields, Taigarth, Brecon, Powys, LD3 0BD.

BUG CENTRAL-'The Week Will Inherit Nothing LP. I have to admit to being slightly disappointed when I first got this, only cos I'd heard all but one track before. If you haven't got the demos punk totally influenced by sort of mid paced tuneful guitar gangsters, ie: the Red Eyes play

IT CD. The Red Eyes play music similar to bands like the Red Eyes 'Up To Our Eyes In A CD. The Red Eyes play music similar to bands like the Red Eyes 'Up To Our Eyes In

RED EYES-'Up To Our Eyes In A CD. The Red Eyes play music similar to bands like the Red Eyes 'Up To Our Eyes In



"YOU MAKE ME SICK!"-Comp CD. First of all I bought this on the strength of HOME -BREW's best 2 songs being just to tell you about the worst band in the world! Well, that might be a bit strong but when you hear the song titles you'll see where I'm coming from: 'I Don't Want Her', 'Found Her Place', 'Best Friends Girl! 'YOU MAKE ME SICK!' was the first thing I thought too. You won't be surprised to know what sort of music they play either. In fact I'm not even gonna tell you. The CD also has LOWLIFE, BUZZKILL, DOPPOSE, SICKSTY NINE, but why didn't HOME -BREW just release an EP and save my ears, time and money? 3/10. The Tag, Jowler Mill, Halifax, W. Yorks, HX26TB.

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"NO NEED FOR WISEGUYS"-Comp EP. CHESTER kick off with 'Don't Go Swimming With An Any! On Your Back'. Try to imagine Rezillos meets Fraggle Rock! Then we have a couple of songs each by the GRISWALDS and FET, they don't do much for me though, except make Chester sound better (One more song at the end). There's also one song by JACK CHIMP & THE ACKROYDS, which must have some of Chester invol-ved cos it's similar and similarly silly. 5/10. Just Jim Records, 10, Sutherland Court, 203 Albion Rd, London, N16 9JT.

HEADFALL ATTITUDES-'Good Sussex, TN22 3AY. -hill Lane, Maresfield, record, sorry. 3/10. 3 Under a good LP but not 4 on one away with one at the end of sort where you could get slow acoustic tracks, the Anyway, this is a quite dull normally an emo style band? sound. I'm guessing they're erent to their normal but apparently this is diff know anything about these RYVELL. 'Home 7'. I don't know anything about these 45 Revolutions, P.O. Box 2568, Decatur, GA 30031, USA.

ADOLF & THE PISS ARTISTS



ADOLF & THE PISS ARTISTS-'This Is Your Law EP. Tune full of punk with gruff vocals, totally influenced by early British punk 'n' ot bands. The 4 Skins and Upsta-rt's spring to mind. One song, 'Skunk' (Why is it never 'pins'?), has the lyrics, 'Stand together don't separate into differ-gang's we don't have to fight', then another song, 'We Don't Rose', has a line about suburban skins trying to hang out with them. "But they end up getting smashed" Work that one out. 6/10.

RYVELL. 'Home 7'. I don't know anything about these 45 Revolutions, P.O. Box 2568, Decatur, GA 30031, USA.

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SMAX DADDI-'Psychotic State Stunter' CD. I have to admit when Karl suggested sending me this I agreed but secret-ly thought 'Oh God, what is he sending me?' The promo sheet goes on about 'Beats 'n' breaks... jungle woven 'n' breaks, badly recorded dirge! -back, I can't see how anyone can get enjoyment out of it... unless their completely off their heads in the middle of a mud field! Thankfully Ltd

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"PUCK OFF HOUSEHOLD NAME"-Comp CD. You know what sort of music this lot mostly put out by now, metally HC that I ain't too into, except at some gigs maybe. Some tracks do stand out, like the excellent IMBALANCE like an idiot, STAMPIN GROUND + SCRAPER. Plenty to choose from if HC is your main than any way: ASSERT, KNUCKLEDUST, MEDULA NOCTRE, HARD TO SWALLOW, etc. 23 in all and only £3.50 (inc P+P) Can't complain there! 5/10. Household Name, P.O. Box 12286, London, SW9 6FE.

have thought 3000 people would march against anything in Harrogate? We need another 'Poli Tax' to get people organised and acting together again. Send suggestions for similar Draconian laws to Tony Blair, c/o 10 Downing St, London.

Fucking hell, the Anti Nazi League don't hang about do they! Leeds United players, Lee Bowyer and Jon Woodgate were arrested and released on police bail over an attack in the town centre. The one lad who was badly beaten was an Asian student and because he is Asian it's being assumed it was a racially motivated attack. At this stage it wasn't definitely a racist attack. The media have been treating it as such simply because it was a group of white lads and a group of Asian lads. Plus Bowyer and Woodgate hadn't been charged with anything, let alone found guilty! But did this stop the 'hans' grabbing the Leeds game calling for the club to drop the pair. I mean, talk about guilty until proven innocent! What sort of justice do you think we can expect if their mother organisation, The Social Workers Party, ever got in power (HA!)? A black man and a white man involved in a fight. Judge Marx IV: 'No of course I don't need to see the evidence, look the white racist up!' The hans will jump at any opportunity for publicity and for the chance to recruit. The cops have only now (a week after analysis) said they are treating it as a racist attack and as an anti-fascist Leeds fan, if they are proved to have been involved, then of course they'll have to go (and whatever else), BUT we don't know that they were involved yet, so let's wait and see, eh hans! ; JAN 2000

BEST OF THE ISSUE!

visiblity'CD. The debut EP

Christ, you get a better
sound quality playing an
apostles LP through a roll
-ed up bit of paper with a
pin through it! It's obvi-
ously just practices record-
ed with a tape recorder
hanging in the air. Even if
it was better quality, it's
just basic, ploddy, eighth
punk. I really can't emphas-
ise enough how bad the
quality is here. It's almost
worth sending off for just
so you can hear for your-
self. The best song on here
is the 'Crazy Intro', some
sort of Bulgarian folk song.
Some of the titles are
funny, like the title track,
'Fuck The Bulgarian Commu-
nist Party', 'Fuck The Hipp-
ies' and 'Crazier Than Ever-
The Outro'. Thank fuck! 12/10
(one for the intro, one for
the cheek!). Valio Toncev,
Stara Zagora 6010, K'v Kazan-
ski"16-6-115, Bulgaria.

'THESESTER'-Song About Nothing'
"Silly,bouncy music that is
the closest I've heard to
the Rezillos since said
band.Also bares a striking
similarity to Thrilled Shit
-Yeah,they sing about
shit and they're proud of
(hence the title).A song
about nothing,one about
losing a boy,friend and the
other...well,fuck knows but
it's called "Psychobilly
hunter".At least the music
sn't a Screaching Weasels
rip off.There's a nice DIT
eel to the packaging,like
the covers are photocopped
and individually glued
together by the look of it.
Lynx /10.Smokin' Troll,48 Llyn
unno,Bontnewydd,Caernarvon,
LL55 2UH.





1990-The Not Quite Peasants Revolt



March 31st, 1990; 200,000 demonstrate against the Poll Tax in London, culminating in the famous 'Battle of Trafalgar'. Coppers hurt shops trashed and looted, push cars burnt out, lots of arrests, etc. One of the great stories for revolutionary times and general pissed off people to tell their grandchildren in years to come. Anyone who was anyone was there and came away with their own special stories of the day... Except of course 'Mr Jinx' himself, me! What the hell was I doing that day? You ask. Marching round Harrogate with hundreds of Liberal Democrats, that's what! By the way, I call myself Mr Jinx when it comes to demos because as anyone who knows me will testify, I miss all the big kick offs. (Poll Tax '90, Watford '92, Welling '94, CJB) and any big London demos I do go on are generally pretty uneventful. (Poll Tax '91, Miners '92, the 2nd CJB, etc). So if you're going to a big London demo and you know I'm gonna be there, and you want an 'interesting day', save yourself the effort, just stay at home cos you won't miss much.

Anyway, even though Harrogate is a mostly middle class town, believe it or not, there are working class areas too, and that meant people pissed off with and unwilling to pay the Poll Tax. Going back a year, before the Poll Tax was that big a news item, there was a small march of about 70 against the Poll Tax and through town shouting "No to the Poll Tax, grants not loans!" A wild demo but at least it ended with a great pissed up open air gig on the Stray afterwards. This was the first time I was witness to the excellent Irish folk that is YOU SLOSH. I'm not normally a heavy drinker but I'm proud to say I downed 3 bottles of Merrydown and jiggered the afternoon away, yeah! Anyway, back to the big day and my excuse for missing the riot. I went down there armed with a home made banner about Wat Tyler (The original 1381 geezer, not the ones you're thinking of!), and a luminous 'BOLLOX TO THE POLL TAX' T-shirt. I thought it'd be shit and we'd get 100 or so turn up and "Why didn't I go to London?", so I got a bit of a buzz when we left the pub and there was about 300 people at the meeting place. (Remember this is Harrogate, Spa town, Middle aged, middle class retirement home). As we set off I got on someone's shoulders and tried to get a 'We won't pay...' chant going. About 3 others joined in! Most others had labour and Liberal banners about protesting, but all probably gonna pay... on time too. The march was led by a band and it was great to see people joining us en masse as we wound our way through town. So many in fact that by the end of it the papers estimated 3000 people were there! The march ended with the predictable speeches about voting Labour, blah, blah... Then Arnold Warnerker, local green councillor (he celebrated becoming first green councillor by milking his goat on News At 10) and actually quite radical, gave his speech. "This should be good", I thought. "When they ask for my poll tax," he said, "I'll refuse to pay." "Excellent, so far so good", I thought. "...and when they send a reminder, I still won't pay". Still promising. "And when they summons me to court, then I'll pay, by cheque but I'll write 'under protest' on it. Why the hell had burst. It seemed even the so called radicals were pussies when it came to the crunch. So, I got home and saw the riots and sat in shocked silence!

We had a small anti Poll Tax group that met every week for a while. We didn't do that much but we did hold a demo outside court on the first day of cases against non payers. As was the trend then, we planned to burn an effigy of Thatcher. There were two retired women who came to the meetings, Ethel and Edith or something, they used to always say "I'll pay a fair rates but I'm not paying a penny of the Poll Tax to Hitler and her lackies". Anyway, they were in charge of making the effigy. The day came, the press turned up, about 7 of us did and then along came Ethel and Edith with 'Thatcher'. It was a coat and trousers tied together and a balloon with a felt pennant for the head! This was all we wanted, a humiliation in front of the local press. Desperate for a respectable Thatcher I ran round all the gimmicky type shops trying to find a comedy Thatcher. I know what to do next. One cameraman did, he stubbed his tag out on Thatcher's head and went home with no story. And we pretty much did the same. Evil as the Poll Tax was, it was a great solidarity builder. I mean, who'd

...He just wanted to play cos he loved the game. And it's sad to see guys that love to play, most of the American players, get in it because they loved the game. You don't expect to make money out of it. If you do you're lucky, and if you do, good for you. But it's sad to see our capitalist interest... And it boils down to the system that it's fucked up. It's not the sport, it's how the sport's been manipulated to the capitalist system, that's what's fucked up. I'm not gonna blame soccer for that, I'm gonna blame the system. Chad talked some more about sport but it was mainly just emphasizing the above point and I'm all typed out! So we'll end here. I think this is long enough anyway. Thanks a lot to Chad for this, and to Rachel and Steve for helping me out.



Also I've got some records and CD's of theirs for sale so get in touch if you're interested at the zine address.

drinking place we always go to on a main street in a trendy part of town. If you go to any pub, in any city in Europe you would probably have to fight to even get in. There was 5 of us! We all went down and we're yelling and screaming... even the bartender had no idea. We were trying to explain it. But like 5 people in the middle of a decent sized city in America watching the world cup. And that's it, nobody there, nobody cares. That's what it's like. And you mention it to anyone after the game, "So?" All they talk about is that the next football season starts in 3 months. You know, I'm serious, at my job it's like in May they'll talk about the upcoming football season that's gonna start in September. S: DO YOU NOT THINK THAT SPORT IS AGAINST SOME OF THE THINGS THAT WE STAND FOR? MEAN, SPORT IS MAINLY ABOUT BIG BUSINESS AND ALL THAT. CERTAINLY SOCCER OVER HERE HAS BECOME VERY COMMERCIALISED. C: There's 2 ways to look at that. You can look at it how it exists and yes, it's very much a capitalist venture, you know. But you can also look at it in the joy of the game. If you get 10 guys together and we play 5 on 5, we just play. That's sport and I don't see how that could possibly be a bad thing. It's like we're taught to compete so hard that winning is more important than playing well. It's more important than sportsmanship. And to me, it we were taught that, let's get a group of guys together and play, and have a good time, try and do the best that we can, try and win of course, but if you lose, you lose because someone played better than you. You should congratulate them and say, "You rocked", you know, as opposed to how it is. My brother played professional, hell I even played one semi-pro fucking game and I hated the bastard. But my brother played pro for years and he just couldn't take it. There was so much bullshit, so much

NEW IN FOR REVIEW NEW IN FOR REVIEW
JELLYRAIN #4: Like Skate Muties, funny, daft and yet serious and nice and DIY too. BRZHMV and a load of waffling! 50p + SAE to: 4 Clarence St, Nuneaton, Warwickshire, CV11 5PT. **THIRSK 2000:** A collaboration of 3 Thirsk zines (MY GOD... SMALL SAILOR + MONKEY BIZNESS). Features AGAINST ALL AUTHORITY, ONE CAR FILE UP, CRACKLE and a lot of views, silliness and reviews. 50p + SAE to: 6 Mowbray Place, Thirsk, N Yorks, YO7 1RF. **TRESPAST EP:** Good HC punk with attitude, starts off like Amebix then kicks in with Resist/ Brother Inferior style with Scatha like vocals. 881 Shadowbrook Rd, Ridge-wood, N.J. 07450, USA. **CADILLAC TRAMPS:** Live CD, Good ol' boys play bad rock n' roll punk in a kind of punk Cramps way. Some catchy as hell choruses. Fans of Poison Idea and New Bomb Turks should check this out. BYO Rec's (address elsewhere) **LIGHTYEAR/ EVIL MACARONI Split CD:** LIGHTYEAR play great ska punk with a well used brass section, reminds me lots of Against All Authority. EVIL MACARONI also play ska punk, but more punk than 'other band. A nice dancey, ska punk release. Shame it's only 20 mins. Positive Outlook Rec's, 14 Huntly Grove, Peterborough, PE1 4DJ **MACCHISTI:** Raunchy book by Ian Bone. Follow the 'Old Shackleton-ians' through situations that head towards the inevitable storming of Buckingham Palace with the Queen Mums head on a pole. Dead coppers, plot to kill Thatcher + lots more. Recommended! £3.50; P.O. Box 14672, London, E9 5UQ. Phew!

BROTHER INFERIOR

IT SEEMS A PROBLEM WITH THE PUNK SCENE. I MEAN, I'M NO DIFFERENT. I DON'T REALLY DO MUCH, BUT WE'RE ALL SINGING AND WRITING ABOUT THESE ISSUES BUT WE DON'T ACTUALLY DO ANYTHING ABOUT THEM. YOU MAY MAKE A BIT OF MONEY WITH BENEFITS BUT THAT'S ABOUT AS FAR AS IT GOES REALLY.

C: A big issue with me at home is trying to get the local punks to understand that there's more to life than the punk scene, that you don't have to lose your politics to get involved with it, and it's not so much just the politics, it's especially trying to get away from the slogans, because the slogans are saying what everyone is about. You know, we wear our patches, we talk about shit... and then it ends.

But you know, in America. I can't speak for any other country, you work or you don't eat, and so everyone has a workplace and in that workplace there's regular people, and you can show by example, not just taking your slogans, but actually showing them that organization in the workplace, working together as a working class, you know, can provide solutions to our problems, but only if we organize and get past all this crap that we've been taught, and remember that these people are normal, everyday human beings. They're not as enlightened, (A) as we are. They're not vegan, they're not this, they're not that, but then again they've got the possibilities there, they could learn by example. Not by showing it down their throat but by actually talking to them about it, and by showing them by example that it's not just slogans, it's actually a positive way of living, and it can lead to something a lot better and it's not just preaching, and like, guys that I've worked with, I've worked with them for 3 years, and finally 2 of 'em are getting into vegetarianism, it's taken 3 years, for me to... I don't even say any thing to them. I just show them....

A: YOU DON'T FORCE THEM OR ANYTHING?

C: Right. And now we're all talking about organizing our workplace. You can't really mention unions because unions have such a bad rap in the United States, and it's understandable because unions have been bought out by the bosses since the trade unions of the 30's and what not. But they're beginning to understand that organization is not a bad thing. The terms have been manipulated. It's like taking communism, communism and socialism are not bad things, they've just been manipulated by the Soviet Union, and therefore the vision of the Soviet Union has given Communism and Socialism such a bad name that if you mention those terms people go, "Oh

IT'S LIKE TALKING ABOUT ANARCHY WITH-
OUT ACTUALLY MENTIONING ANARCHY.
Right. People can totally get where
you're coming from, but as soon as you
mention the term, it's an emotional term,
it's like using 'Jew', 'kyke' or 'nigger'
or something. I mean, it's an emotional
term that triggers a response that shuts
people off, and we have to learn that if
terms, we do have to watch what we say. But
it can word it in a way that they'll
understand, and that they'll get and
they'll agree with, without using those
emotional terms because that'll just put
up a wall. As soon as the wall's up you
know nothing's gonna happen. You know,
they'll just shut you off and call you
some P.C., fascist or something.
I FIND THE BEST THING IS TO GET PEOPLE
IN THEIR OWN AS WELL. I FOUND IN MY PLACE
I WORK IF I TALK TO A FEW PEOPLE TOGETH-
ER THEY ALL SORT OF HAVE A LAUGH BETWEEN
THEMSELVES AND GANG UP ON YOU. IF YOU GET
ONE ON THEIR OWN, THEY'LL LISTEN TO YOU.
Oh yeah, actually sitting at my lunch
table where I work. I work with a small
crew, at lunch about 7 or 8 people. And we
talk and we talk about the problems at
work and they realise, you know, one guy's
got a problem, another guy's got a differ-
ent problem but they're all kind of
related. What happens if the 8 of decided
not to work? They could try and fire us
instantly, but we know that warehouse better
hears. We could shut down the whole thing.
They'll start to understand then,
they'll start to realise the power that
we have. They're not ready to take that
step yet but they're starting to consid-
er it and to me that, to get them to
think about it makes all the difference.
Because if there's gonna be any kind of
permanent change, it's not gonna be some
thing that happens overnight, it's gotta
be a little by little, at least that's
how I see it. And only by communicating

with average people and getting them to understand that changes could happen. You know, I certainly wouldn't want anarchy tomorrow, as much as I support... (laughed)

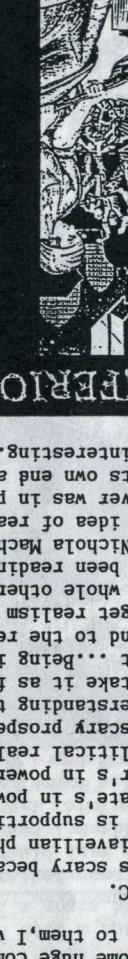
(this)...you think of anarchy tomorrow, you think about a bunch of rednecks with guns playing 'King Of The Hill' in the fucking city. Because people have to learn to deal with each other first before we can deal with everything else. It's a scary prospect.

A: IT'S NOT GONNA HAPPEN ANYWAY IS IT?

G: Eventually, it's totally plausible and it very much can happen, and probably will happen. But, it's the amount of time. And it's just us trying to push it a little bit further. For the utopians that think we're gonna have some huge commune sometime soon, more power to them, I wish 'em well.

R: IT'S NOT VERY REALISTIC.

G: Well, talking realism is scary because then you get in the machiavellian philosophy of realism. Realism is supporting the state because the state's in power and by supporting whoever's in power, and that's it, it's called political realism and that in itself is a scary prospect. But as far as understanding the situation and trying to take it as far as we can take it without..Being idealistic without being blind to the reality of the situation. So you get realism that is a term that, that's a whole other realm of discussion. I've been reading a little bit lately about Nicholas Machiavale and his idea of reality was just supporting whoever was in power because power leads to its own end and it's its own means. It's interesting... anyway, sorry, I ramble.



BROTHER INFERIOR



BROTHER INTERIOR


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with average people and getting them to understand that changes could happen. You know, I certainly wouldn't want anarchy tomorrow, as much as I support... (misread this)... you think of anarchy tomorrow, you think about a bunch of rednecks with guns playing 'King Of The Hill' in the fucking city. Because people have to learn to deal with each other first before we can deal with everything else. It's a scary prospect.

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① A: OVER HERE A LOT OF PUNKS ARE WELL INTO FOOTBALL. I JUST WONDERED IF THERE WAS A SIMILAR THING IN AMERICA?
C: THE sad trend in American HC now is wrestling.
A: WRESTLING?

AND WITH THE CUT
OF THE LAST PRIEST
LET US STRANGLE
THE LAST KING
SO WE CAN FINALLY
THE LAND OF THE FREE



C: You know, we played a show in Canada and I think it was Canada, it might have been New York, I can't remember, 4 people came. There was a World Wrestling Federation match in the city the same night and all the punks went.

S: WHAT DO YOU THINK ABOUT SPORT IN GENERAL? I MEAN, IS THAT SOMETHING THAT REALLY SHOULD BE ALIEN TO PUNK BELIEFS?

C: It's not a touchy subject with me. I played soccer, your football. If I say football in America that means American football. Fuck that. I've played soccer for 20 years and I actually hope to play a game when I get home. I'm passionate about it but it's such a huge difference between people that are passionate about it and people that are passionate about it at home. To be really into soccer at home you're almost being rebellious to every-thing around you, because...

S: IT'S A MINORITY SPORT ISN'T IT, OVER THERE?

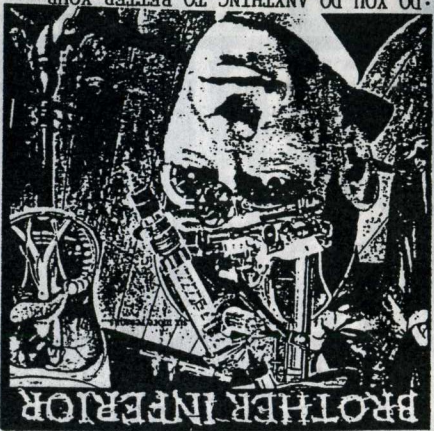
C: When I grew up, we're talking late 70's/early 80's, I was called a Communist. I would get beaten up because I liked soccer, because I didn't play the all American sports

S: YEAH, THAT'S A WORLD SPORT ISN'T IT, SOCCER, THAT SHOWS YOU HOW AMERICAN SOCIETY...

C: Well, American society, as far as I can sum it up, is the fact that if we're not good at it, we don't like it. If we can't be the best then we're not gonna play at all. S: AMERICA'S SHOWN MORE INTEREST IN SOCCER NOW HASN'T IT, BECAUSE YOU'VE BECOME BETTER AT IT. SUDDENLY IT'S A GOOD GAME.

C: Yeah, in fact it's cheers to the American women's team who won the world cup. And it's funny because Americans have to deal with the first world class team in a world class game was women! That just makes it worse for the average American. "It's not a real sport, women play it." I mean, it's just ridiculous. But I just love it. I've always loved it and it's nice to come here and go to a pub and....OK, let me give you an explanation of what America's of 500 000 people, not a huge city but it suits us. But anyway, last world cup but it France playing Brazil, we went to a local

Bastards, I don't know, I've never met them. But just because someone's a good band does not make them good people.



A: DO YOU DO ANYTHING TO BETTER YOUR COMMUNITY OUTSIDE OF PUNK? I MEAN RATHER THAN JUST SINGING AND WRITING LYRICS TO PUNK, DO YOU DO ANYTHING OUTSIDE THE PUNK SCENE?

C: OK, well, lately, no, I've been so occupied with... Ryan and I both run a record label and between that and doing the bands that we do... He does BURNED UP BLED DRY as well, well, actually I think they're breaking up... We've been quite busy. But in the past definitely I've tried to stay active, just find out what's going on in the community. I haven't done anything in a long time, you know, I mean I've done things but what was important to me when it was necessary and lately it hasn't been, luckily—was clinic defence, the abortion clinics, and that's just cos there's so many right wing christians in our community. But I admittedly haven't done that in years, because as far as I know it hasn't been necessary, no one's been out harassing the women going in for treatment, so as long as it doesn't happen you don't need to go up, I've tried to do flyer campaigns in the past, just against certain things that have gone on in our city, but like I say in the last year I've slacked big time.

A: IT'S SWINGS AND ROUNDAABOUTS ISN'T IT. YOU KNOW, YOU GO THROUGH PHASES, ACTIVE, NON ACTIVE, YOU DON'T HAVE TO BE ACTIVE ALL THE TIME DO YOU.

C: Also I've been a lot more inspired by people I've met over in Europe. The activism that goes on here is not nearly as apathetic, at least as far as I can see, and, you know, I hope I can kick myself in the ass when I get home and get back into what I used to be into, and not just sing about it and gripe about it like any punk rocker might. Sit at home, watch TV and complain about the system doesn't really solve much of anything does it.

A: Looking at questions... SO, I WONT USE THAT WORD THEN (Laughs).

S: 'SYNONYMOUS'.

C: I know synonymous. That's not a complex word.

A: DO POLITICS AND PUNK GO HAND IN HAND DO YOU THINK?

R: ARE THEY SYNONYMOUS, YOU MEAN?

C: It depends on which bands they are. Are you asking me...

A: ... YOUR DEFINITION OF PUNK.

C: Err, I refuse to define it. Because to put a definition on it is to define it for everyone. It's like if somebody's listening to music and you say, "That's shit". Well, you're telling that person that you have just defined that music for them, "It's shit". You're not saying that you think it is, you're saying that it is. And I refuse to put my definition on that as a whole. For me, punk, yes, it is political, and even in the non political bands by playing aggressive music, by playing a music to which you vent, I mean punk rock to me is a music that you're venting, whatever is making you mad or whatever feelings you've got are coming out. So they're political or they're not. If they're not political what you're saying is those things don't matter to you. If they don't matter to you, fine, I can deal with that. But to say it's not political is to be lying about it. I mean if you don't sing about political subjects you're still making political statements by saying, "I'm playing angry music. I'm obviously an angry person". But those things, those political things are not what makes me angry, this is what makes me angry. Which is always wierd when they're singing about girls and stuff, and you're like, "Aah, she loves me", I mean, you know, that's fine, it's understandable to be pissed off about such things, but is that all you're mad about? Is that what you're gonna limit yourself to? And for me, no. Granted, when I listen to punk rock I don't just listen to political bands, I mean it's my favourite of course. I get more out of it if I agree and I can sing along with the bands that I'm listening to. But you know, I like bands that sing about nonsensical stuff too. I'm a TOY DOLLS fan, (Rolls up his sleeve), the first tattoo I ever got.

A: THEY'RE A GREAT BAND BUT I'VE READ INTERVIEWS WITH 'EM AND THEY SOUND LIKE REAL ARROGANT WANKERS, GIVING ONE WORD ANSWERS AND THINGS.

C: Well they've been a band for so long they probably did a million fucking interviews, but I don't speak of them in a personal sense, I speak of them as a band, a good fucking band. They might be total

Like it's appropriate for me to sing political lyrics. So like, I don't feel like I 'should' do it, I just feel like it fits. And definitely for the feelings I have towards the issues that I sing about, the music is just like an emotion that carries itself as the perfect accompaniment. I mean a word. That's how I see it, it's like the words are there and the lyrics are important and the music is the emotion behind it, so therefore if you're playing HC and you're playing aggressive music and you're singing aggressive lyrics, it's just like, the vehicle to take that and just express it. Because the music that he writes, (referring to another band member Andy), and we write... It's exactly how I feel about it, I mean if I were to put it to a musical sound, I mean, that's it... A: WOULD YOU SAY IT'S CATHARTIC?

C: Cathartic? I guess that's the definition of a term. I'm not 100% sure I know the definition.

A: ERM, JUST GETTING THE ANGER OUT OF YOUR SYSTEM AND STUFF.

C: Yeah, in a sense. But I think there's more to it than that. Of course it's a release.

A: THAT'S A BETTER DEFINITION OF CATHARTIC. ACTUALLY.

R: (Laughing), I DON'T THINK ANDY KNOWS WHAT IT MEANS!

A: I WAS JUST USING BIG WORDS TO SHOW OFF WITH. I WAS HOPING HE'D KNOW WHAT IT MEANT C: I have no problems playing the idiot role if I'm not sure what a word means. I even had a dictionary in my bagpack on tour, there's nothing wrong with asking questions. Anyone who makes you feel dumb about asking questions is a fucking idiot in their own right. It's just arrogance to think that everyone's gonna know exactly... And it's funny when people try to throw big words at you.

S: (To me), LIKE YOU JUST DID! (Everyone laughs at me)

C: No I didn't mean you...

S: MAKE HIM FEEL REALLY SMALL!

A: I HATE BIG WORDS NORMALLY.

C: I meant in general. Because usually that's someone that obviously, I would guess there's a loophole in their argument somewhere and the only way they can get one up on you is by having a big er vocabulary. I mean, I'm really interested in vocabulary, I'm interested in the dictionary and I'm interested in learning words. But at the same time, you know, trying to learn some obscure word that's huge, just so you can throw it out at somebody... And you can tell when it happens. Some... (misses this)... start talking and in the middle of the sentence they'll have a word a mile long, and you just wanna ask them, "How long did you wait to show that conversation?"

C: No, the music that we're playing, I feel THEN?

R: SO YOU DON'T FEEL OBLIGED TO SING THEM 'SHOULD'.

C: I don't feel like I should, I just do. It just seems appropriate. It's not so much we LYRICS?

BAND THAT YOU SHOULD SING MORE POLITICAL A: DO YOU FIND BECAUSE YOU'RE IN A PUNK C: It's gonna come out.

LYRICS WITH THESE BANDS AS WELL?

A: OH RIGHT, SOUND AND DO YOU SING POLITICAL Rapparee (Irish folk band—Andy), metal and doing that, and also I sing for like that, and I grew up listening to movies, the soundtracks, we played music disco porn music, you know, like porn C: We played what we called instrumental A: HAVE YOU?



do you're a fucking arrogant piece of shit, you know, the only way we'll accomplish anything is step by step. Anything that tries to come about by large scale all at once is doomed for failure anyway. R: DO PUNKS QUESTION YOU ABOUT YOUR LYRICS AND THAT SORT OF THING?

C: It happens. I can't say that it's a regular occurrence. I hope though what we talk about at the shows and the lyrics and what not... (sighs), missed a bit again) ... It means a lot to me and if there's people that wanna listen, great. If not, I still have to get it out. I've found that there are people there that are listening, and there's some that aren't, but every step is a good step.

A: WOULD YOU EVER CONSIDER SINGING FOR A BAND THAT WASN'T PUNK TO GET YOUR MESSAGE ACROSS TO OTHER PEOPLE?

C: I already do, I've played in several different bands, instrumental disco bands...

C: I don't feel like I should, I just do. It just seems appropriate. It's not so much we LYRICS?

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BROTHER INFERIOR

Oct 16th, '99, while some of you were at the anarchist bookfair in London, I went to see BROTHER INFERIOR, POLICE BASTARD, CLUB, A FEW OF US ZINE EDITORS GANGED UP ON VOCALIST Chad and in the process, annoyingly, missed Police Bastard. But I think this interview compensates for that and the energetic, angry, committed set Brother Inferior played after woodss certainly made me forget about missing the bookfair, for the night at least. Those asking questions were me (A), Steve Ripping Thrash(S) and Rachel Cat On A String(R). Obviously, 'C' is Chad. A JUST TO GET IT OUT OF THE WAY GIVE US YOUR NAME, A BRIEF HISTORY OF THE BAND AND HOW YOU GOT TO BE HERE TONIGHT. C: A van actually, driven by a crazy Polish person. My name's Chad and I sing for Brother Inferior, and there's Ryan plays guitar, Graham plays bass and Jason plays drums. And the history of the band... We've been around for, I guess five years. We've gone through two different members, the bass player's been with us for about a year and a half, and this is our first tour of Europe...

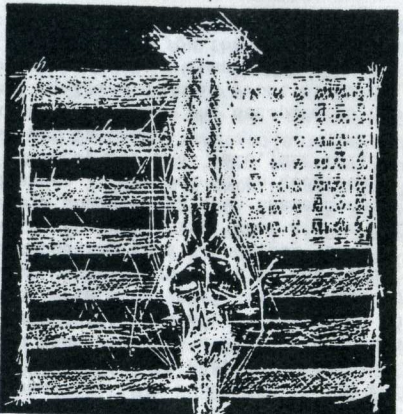
A: YOU'RE GOING TO EUROPE AFTER ENGLAND? C: No, we've already been for a month. We've been to Germany, Denmark, Sweden, Finland, Lithuania, Poland, back to Germany, Holland, Belgium and here.

R: SO ARE YOU GOING ANYWHERE ELSE AFTER? C: Then we've got another month and a half. Then we go Glasgow, Belfast, Dublin, then to France, Spain, Portugal, back to France, and then we're gonna end up in Greece and Poland, back to Germany...

S: THIS IS A GUY WITH A GOOD MEMORY. C: It's like in total I think 21 countries for Europe and we did like two months in the U.S. before we came here. This is like the third month of the tour.

A: HAVE YOU NOTICED ANYTHING ABOUT THIS COUNTRY COMPARED TO EUROPE & AMERICA, ANY DIFFERENCES IN THE WAY YOU GET TREATED OR ANYTHING?

C: Yes. This is more like the U.S. S: IT'S SHIT. C: England's a lot more like the U.S. as far as I can see. Now, in the U.S. if you were to play, if you were in a band touring, you just get used to showing up at the gig, you go out to dinner if you've got any money, or you make your own food and buy yourself some beer and you play show and make a little bit of money if at the show you sell quite a



bit (merchandise) usually, depending on where you go granted. But in Europe we've noticed the exact opposite. We show up, someone's made food for us, like, the first 4 shows in Germany it was like, "Here's your food, here's 4 crates of beer". "Alright".

A: THEY GIVE YOU A LOT OF MONEY AT THE END OF THE GIG TOO? C: We didn't get that much money. We didn't sell anything, which I heard is standard. And that's the big difference. You get fed and get beer here but you don't make much money. I mean we're doing OK but... In the U.S. you wouldn't get food or beer but you would sell a lot. In England... (sorry, missed this bit)... we haven't got any food or beer which is more like home, money's been OK, just cos it's more expensive here and you're expected to pay more for shows. A: BUT IT'S PLUSES AND MINUSES IN EACH CASE C: Yeah. Actually I'm glad of the fact that we're in an English speaking country again, just because we're dumb Americans (laughs). Well we're not taught anything else. I don't know any other fucking language.

R: DOES IT CAUSE A LOT OF PROBLEMS WITH LANGUAGE BARRIERS THEN? C: No it's not really a problem, it's just... A: WELL, EVERYONE (IN EUROPE) SPEAKS ENGLISH. MOST OF THEM SPEAK ENGLISH. C: Yeah they speak English at least a little bit. It's just, it makes you feel like a fucking idiot, to put it bluntly, cos none of us know any other language other than English.

A: YOU GO TO THEIR COUNTRIES AND THEY'VE GOTTA SPEAK YOUR LANGUAGE. C: Yeah. I've always had sympathy for the Mexicans I work with. They can't speak any English. I try and learn a little bit of Spanish but I mean, it's nothing. In order

for me to understand what's going on I have to get someone to talk directly to me. I can't just be aware of what's going on... (missed this)...

I've been here before, I came here about a year ago (I in 12), so it's the first time on the tour where I'm actually somewhere where I know where I'm at.

A: AND WHAT A PLACE TO BE! S: WHAT DO YOU THINK OF THE 1 IN 12 CLUB, AND IS THERE ANYTHING COMPARABLE IN YOUR AREA WHERE YOU LIVE? C: Oh no, I mean we're struggling to have a show. I mean, we'll be lucky to put on a show in a basement in Tulsa. In Fort Smith, where our drummer lives, they have a house that they rent out and they do shows there. But no, nothing comparable, nothing near comparable. If we tried to open a place like this it'd get shut down in no time. Even if we tried to make it as legal as possible the police would just find a way to shut us down. There's so many bullshit laws that you have, like we tried to open a club years back and like, you call the fire marshal up to make sure it's legal and they would come in and give you a list of things, say, "If you fix this, this and this, you'll be legal by the zoning Commission, so you fix those things and you call them agatin to come out and inspect it. They send a different guy who has different standards, they say, "Well, I don't really give a shit what this guy told you but you need to fix this, this and this". By the end of it you've spent all your money, more money than you had and even then all they have to do is call someone out to see you're violating... (missed this word)... and shut it down. I mean it's just happened too many times that most people don't even try it.

A: CAN YOU NOT JUST TRY AND PUT ON ILLEGAL GIGS, SQUAT A BUILDING OR SOMETHING? C: You can't, you'll get thrown out and arrested.

R: IS THERE NOT MUCH SQUATTING? C: Oh no, you'll get arrested like, (clicks fingers). What we'll do is, like for us to do shows in Tulsa, we'll rent out... we can only do it when it's nice weather or at least tolerable weather. There's a park out in North Tulsa, which is out in the country, and you can get a generator for electricity, so you end up playing out -side. But it's actually really nice, especially if it's during the summer, well not too hot, and you have like a vegan cook out beforehand and have bands play. It has to be over early.

DISMANTLING THE CAPITALIST MACHINE

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people buying animal products (boycotting) exploitation and less animal exploitation too. All products for other industries too. All products involve exploitation BUT SOME MORE THAN OTHERS. Compare buying a chart CD from HMV to a tape of a band off a distro stall. If you want the system to change you've gotta go out and change it yourself and support alternatives. Don't just slag those who don't agree with you and try and change things themselves. Finally how we supposed to starve to change the system? S.I'm not vegan and I never have been, I don't care...and I haven't got a problem with it.

Dear Andy,

I was much saddened at the lapse of faith in veganism expressed in your article 'Veganism isn't the be all and end all'. There are some things I would like to offer as counterpoint to your argument. Firstly, not the norm. Veganism is an anomaly, not the norm. Veganism is about extending equality to all

You're probably thinking what a morbid
 title, but there really has been a spate
 of weird deaths in the papers lately.
 These are not made up(we'll, they were in
 'news',papers, but you know what I mean!)
 The first one I came across came under
 the headline 'DOG SUSPECTED AS 150 SHEEP
 ARE FOUND DEAD', it goes on, 'More than 150
 sheep found dead in a field are thought
 to have suffocated after they piled on
 top of each other while being chased by
 a dog'.OK, it's not funny if you're a
 sheep reading this I know, but just
 imagine sheep I going, "What are we doing
 There's sheep dying down there.Stop!"
 And sheep 2, "Who are we to question?
 We're sheep for Gods sake, just follow the
 Nest, get in there!".
 Next we have a man who decapitated him
 -self by lying down in front of an on
 -coming train.Nowt funny there,you say.
 Ah, but if I tell you the train in quest-
 -ion was a life size model of THOMAS THE

OH, THEY MAKE ME SO ANGRY...!!

people with 'Baby on board' stickers on their cars. Well, thank fuck you warned me cos I was just about to intentionally ram you, now I know there's a little baby on board I want! I think I'm gonna make a 'Human being on board' one for my car. That should stop people crashing into me! People who were caned at school and now they're older want the cane brought back and they always say, "Well I was caned and it never did me any harm!" Really? Does that include your brain? Stop breeding now you fucking morons! People who pay every charge and tax that the government dream up and would more than likely pay for air it asked, and justify their behaviour with lines like "Well, you've gotta pay your way haven't you...just cos you're sponging off us taxpayers, etc".

People who queue and clog up local shops on a Wednesday and Saturday evening in that last minute, desperate attempt to win their millions in the lottery, and they all actually think they're gonna win! Fuck! You have more chance of being struck by an asteroid than you have of winning the jackpot. Why not just give £2 a week straight to a worthy cause instead? Fuck horses! Well, not actually the horses but the fact that you can get fined if your dog shits in the park and you leave it, but when p£g horses shi£, do you ever see cops getting off to scoop it up? Do you fuck! We should start to citizens arrest them or attempt to give them on the spot fines or something...and rant.



THE VIEWS OF THE KIDS

but you get the idea). Remember it's leaders and governments that cause wars join up we wouldn't have wars. I dunno, maybe BUG CENTRAL have got a point, but it seems way too heartless. I mean, I guess we all know people who went into the army and they're not all worthy of being murdered.... Stay free, Tom Fowler.

Okay Andy you finally got me to write to you, and would you believe it, about an article on veganism. Or was it....? If you swapped the word 'veganism' for 'DIY punk' and 'veggie/meat eater' for 'indie/major label' you could be your old friends CHUMBAWAMBA! Your basic argument is the same and it is BOLLOCKS. Firstly though you seem to have a chip on your shoulder about 'vegan police' (maybe you were once one of them?), so they're idiots.... but that's stating the bleeding obvious. Ignore them, most people do.

As for 'to be vegan to reach the top of the right on tree' to be honest over the last few years it seems the top of the tree has been taken over by people who are ex-vegans, 'cos it doesn't change any-thing, man'. And 'vegan, straight edge HC, whatever the fuck that is', it's a fucking label like anarcho-punk, but of course you don't need labels.... ever, ever read your music reviews?

But anyway onto the main point, 'animals are exploited. If you're not vegan you don't care' pretty much sums it up really. If you don't want any part in an industry that kills animals you are vegan. If you're not a STOP PRETENDING. I've got a lot of respect for vegans, (especially those whose mates have gone back) and I've got no problems with them having pride in their beliefs (ever worn anarchist T-shirts/patches, Andy). What happened to standing up for what you believe in? If you feel inferior maybe you want to look at yourself...

But inbetween all the slagging off of people who're not the same as you anymore it's your old cop out argument. And it's exactly the same as the Chumbas. 'Boycotting changes nothing. All products involve exploitation and oppression and it can only end by changing the whole system. Ok so we might as well try and become yuppies instead then. We can always change back when the revolution comes! FUCK OFF. Boycotting changes nothing, what about Apartheid in South Africa? Animals are exploited, because



HAVE YOU GOT SOMETHING YOU WANT TO GET OFF YOUR CHEST? THEN GET SCRIBBLING!

...As to the point on violent dancing brought up in the IMBALANCE interview, (issue 15-Andy). I've never witnessed much at punk/HC gigs I've been at, though lots of female friends of mine have claimed that I have and they got hurt lots of times but I'm too big/drunken to feel it. However at psychobilly gigs I've been pummelled to fuck! After a Meteor gig I had to hobble around for days afterwards. However everyone there seemed fine with it, even the women-fucking odd lot psychobilly types. However at a U.K. Subs gig in Liverpool a few psychoblokes were annoying the fuck out of people with their 'wreckin'. I'm not and only been to one or 2 gigs but them mad bastards steal the show when it comes to violent dancing.

On the issue of soldiers dying, I can't help but feel a certain degree of sympathy for the senseless waste. Further people do not have the choice as to join-ing up or not, coercion is common during times of conflict. Also many people I knew back in school joined to get away from their lives on the scrap heap dole queue bollocks of life back home and the fact there are only shit jobs. Or they swallow the propaganda about 'seeing the world'. Condemning them because they 'knew the risks' is like condemning people who work in heavy industry who die in industrial accidents. OK that's stretching it a lot

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QUOTE OF THE ISSUE comes from a London HARD SKIN gig last summer. The crowd were basting 'Fat Bob' with cries of 'You fat bastard! You fat bastard!...' and he came back with: "You know why I'm a fat bastard? Cos everytime I used to fuck your Mum, she gave me a biscuit.... Now fuck off!" "You know what cockney rhyming slang is for vegan? It's Kevin Keegan. And that's what you lot are, I can smell you!" Sean, WAT TYLER to Leeds crowd, '99.

"I had the absolute blissful pleasure of discovering a beautiful peach tree right at the foundation of one of those majestic old houses that I was photograph-ing. This sent me into a frenzy of ecstasy and I filled my shirt with as many as I could carry and danced around the fields with Stephane and Felix as we savoured the freshest juiciest peaches you could ever hope for." Chris Boarts, Slug & Lettuce *61. Was Roald Dahl her pen name in the past I wonder?!

BEST OF '99
FOUR LETTER WORD - 'Zero Visibility' CD
CITIZEN FISH - 'Active Ingredients' LP
DOG ON A ROPE - 'Spike' LP
OI POLLOI - 'Fuaim Catha' LP
SUBMISSION HOLD - 'Waiting For Another... LP
HEART ATTACK issues 22 & 23.
SHIBOLETH, Penny Rimbaud book.
BROTHER INFERIOR - Live
HARD SKIN - Live
ATOM & HIS PACKAGE - Live
SOUTH PARK THE MOVIE, FIGHT CLUB, THE SIXTH SENSE, THE BLAIR WITCH PROJECT - Films.

UP THE
FUCKIN' PUNK POSTER!
**ANDY
P.O. BOX HP171
LEEDS
W. YORKS
LS6 1XX
ENGLAND**
DOCTOR DICK JOKE
PHARMACIST,
OPTOMETRIST,
YOU DON'T EXIST!
Well it fckles me anyway...

Oh God, it's the intro bit, I've got a deadline that's getting closer and closer and my minds gone blank! This would have probably taken another month or so if it wasn't a split zine and we hadn't agreed on a deadline. There should have been an interview with MARK BARNESLEY in this but he's been transferred to another prison and he's been denied access to his personal property (including mail), so hopefully, eventually he'll have something to say in the next issue. In the meantime, there's an interview with him in issue 10 of FRACTURE, so I suggest you sent an A4 SAE (50P) to P.O. Box 623, Cardiff, CF3 4ZA and find out what his situation is. Or you can write to him personally at: Mark Barnesley WA2897, HMP Long Lorton, South Littleton, Evesham, Worcs, WR11 5TZ...

I was also hoping to have RIOT/CLONE on board but they haven't got back yet. Either my deadline was too short notice, in which case they'll be in issue 18, or they're still pissed off with us cos we fucked up their 20th anniversary gig plans. If that's the case, once again, we apologise Dave! I was also planning to have a piece on BOUND TOGETHER BOOKSHOP in San Francisco. This anarchist shop is reportedly (from first hand experience from someone that was out there), selling material by NAMBLA (North American Men Boy Love Association - Peadophiles!!) This is a serious situation that obviously needs addressing. Check out this net address to find out more: snideglobalnet.co.uk. Or Tel: Bound Together Books on 415 431 8355. And hopefully I'll have more in the next issue. Cheers Paul (CW) for cover pic. And sorry BBP TAPPS have moved. They also have a big new catalogue out, so send an SAE to: Box 81, Colston St, Bristol, BS1 5BB.

Thanks a lot to Chippie for doing this split with me, and halving the workload! Cheers Chad for the inspiring chat and the subsequent BROTHER INFERIOR interview. Also cheers to anyone that sent in letters, and BYO and everyone else who sends zines, records and CD's to review. Inspiration keeps me going and you lot inspire me! And the intro wouldn't be complete with-out a big, sappy, love to Debs!

MAYDAY 2000 - A FESTIVAL OF ANARCHIST IDEAS AND ACTION, APRIL 28-MAY 1st.
This promises to be a HUGE gathering of revolutionaries held across London. It'll probably be similar to the '94 Anarchy in the UK festival, with lots of workshops, actions, gigs, meetings, the usual. Write to Mayday 2000, BM Mayday, London, W1N 3XX. www.freepress.org/mayday2k mayday2000-subscribe@groups.com

LETTERS
NEWS
REVIEWS
BANTS

MINGENNIBUM
POLL TAX
ANALS

INTERVIEW
**BROTHER
INTERIOR**

INSIDE:

THEN THEY CAME FOR THE COUNTRY FOLK...
BUT FUCK 'EM!

WERE VERY CONCERNED.

THERE'S GOING TO
BE UNEMPLOYMENT.

THEN THEY CAME FOR THE DOCKERS
AND THEY DID NOT SPEAK OUT BECAUSE THEY
WERE NOT DOCKERS

THEN THEY CAME FOR THE PRINTWORKERS
AND THEY DID NOT SPEAK OUT BECAUSE THEY
WERE NOT PRINTWORKERS

FIRST THEY CAME FOR THE MINERS
AND THEY DID NOT SPEAK OUT BECAUSE THEY
WERE NOT MINERS

ON THE
TO THE
PEOPLE

COUNTRY

WHERE I
MR FOSTER

BALD CACTUS #17 50p